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Reading, Writing, Arithmetic ...  
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Shasta Mountain Playhouse presents *Shasta Yama*, a Japanese Drumming Festival, on Aug 5th. See Artscene, p. 28, for details.



Cellist David Finckel and pianist Wu Han perform on *St. Paul Sunday*, August 6th. See p. 21 for details.

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#### ON THE COVER

Student-gardener Lilly Patton enjoys the beauty of the spring harvest. Photo by Christina Ammon.

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# JEFFERSON MONTHLY

AUGUST 2006

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### FEATURE

#### 8 Lessons from the Garden: *Reading, Writing, Arithmetic... and Growing Food?*

*For 12,000 years humans have dug in the dirt, loved the soil, and prepared food that they've grown themselves. Yet, in modern life growing food, it seems, is often dismissed as unacademic, out-moded and unnecessary. In just a few decades this attitude has led to a diet of junk food, kids who hate vegetables, and a frightening obesity epidemic. Can we really afford to discard our agricultural heritage like an empty soda can?*

Christina Ammon, local writer, gardener and teacher, examines the necessity of teaching our children the value of not only *eating* good food, but being a part of the planting and nurturing process as well. Mastering long-division and the Periodic Table of Elements are certainly valuable skills, but getting kids' hands dirty in a vegetable garden can be equally educational! Why not play in the dirt with your kids, and while you're at it, plant a seed and watch what grows...you just might end up eating it!



Falling in love with Thompson Seedless grapes.

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See page 20 for e-mail directory.







# TUNED IN

Ronald Kramer

## Diagnosing Ailments

I don't know if you've ever had the experience of having your home telephone stop working. I did once when some excavation severed the buried phone line which runs to my house. There was no dial tone; people couldn't reach me because their phone had a normal ringing sound and the phone company was totally unaware that there was any problem until I called to report it.

Sometimes radio is like that. In the case of JPR's translators, we have no way of listening to them or electronically monitoring their condition. In the case of our radio stations, most of which are located in sufficiently distant areas that our staff can't tune them in, monitoring equipment allows us to know if our transmitters are on the air, and how they are performing, but we can't necessarily tell what audio they are transmitting. Sometimes, a failure in leased phone lines or our microwave transmission plant, both of which carry JPR's audio to our transmitters for broadcast, could impair or interrupt what listeners hear and we wouldn't necessarily know about it at our studios.

Some weeks ago I spoke with a listener who was obviously upset and reported that our signal wasn't normal. "It has interference," she said. Since she lives in a community in which we broadcast all three of our program services, there were at least five different frequencies to which she could have been referring when reporting her reception difficulty. Kind of like a medical exam, the first thing we do in a technical diagnosis is to identify specifically *what* is going on and *where* it is occurring so I tried to get her to tell me which service she was listening to (Classics and News, Rhythm and News or News and

Information) so I could identify the frequency on which she was having a problem. We never got that far because she thought I should know what was going on and ended our conversation.

Had I been successful in figuring out what frequency she was calling about, and her geographic location, my next question would have involved the time(s) of day she heard this interference.

We share many transmitter sites with other stations and sometimes there can be testing, or other activities, going on at particular times that create an interfering condition. So, for example, if another station was testing its standby generator in a building adjacent to ours every Friday in the early evening, and that's when interference was noted on our signal, the

timing would be important in diagnosing the problem and finding a solution.

Back to the lady who called. It turned out that 1 of 24 feedlines in KSOR's directional main antenna had failed which created multipath distortion in her direction. But it took us several days, and two maintenance trips to other sites, to figure that out as our engineering crew back-tracked on the problem to identify its source and, because the line is highly specialized and has to be manufactured on the East Coast and shipped to us, effecting a repair took well over a week. A more accurate report from her might have shortened the repair time and saved us a trip to one of those other sites.

The point of all this is, of course, that in many instances we can't hear what our listeners are hearing. You are our ears in such situations and, therefore, we don't want you to assume that we're aware of a problem you are experiencing. Sometimes,

a problem has gone on for 24 hours or more before someone alerts us to it. When we DO learn of a problem, we put a notice on our website under the Signal Status link on the left side of our main webpage at [www.ijpr.org](http://www.ijpr.org), to acknowledge that we're working to resolve it. So, if you have internet access you can determine whether we're aware of a problem or not by checking the website. But, if in doubt, it's always a good idea to give us a call or send us an email and make certain that we know about the problem. It is the information provided by listeners, that helps us diagnose to which of our 50 mountaintop transmission locations we need to travel to explore the situation.

Public radio is, after all, a kind of partnership with listeners and the information you provide, and the patience you register as our staff works hard to maintain reliable service for you, is an important element of making public radio work. ■

Ronald Kramer is Executive Director of the JPR Foundation.



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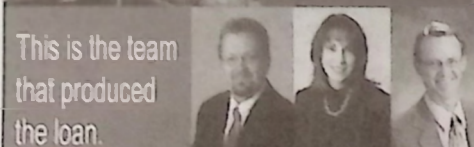
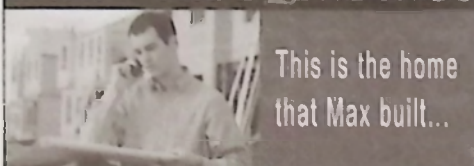
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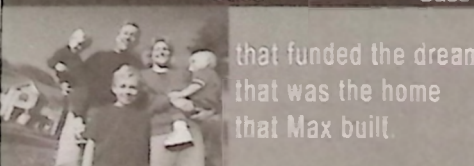
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# JEFFERSON ALMANAC

*Pepper Trail*

## Buddha and Darwin

Buddha and Darwin. Seen in the eye of the imagination, there can scarcely be two less similar figures: Buddha softly glowing golden, erect but reposeful, enigmatic and benign; Darwin a wool-clad figure leaning on a stick, flinty eyes peering sharply from beneath shaggy brows, the square jaw hidden in a white tangle of beard. The one embodies mysterious wisdom; the other personifies scientific rationalism. It seems they could not be more different.

And yet, they share something profound, the most profound thing: truth. Both perceived that the essence of existence is change, which plays out through the unceasing operation and refinement of cause and effect. Buddha referred to the unfolding of cause and

effect as *karma*, while Darwin expressed the principle in terms of natural selection. Buddha gained his enlightenment during intense contemplation, and produced an unmatched philosophical system for the understanding of this cycle of life-and-death (*samsara*) that is existence. Darwin gained his enlightenment from intense observation, and provided a brilliant explication of how life-and-death works, how it produces the world that we see and inhabit.

And these men also shared one of the great treasures of the human spirit: a profound appreciation for the beauty of life. This beauty often stops me in my tracks, overwhelms me with the sensual curve of a lily petal, the intricate tessellations on a toad's back, the galactic swirl of snow geese against a slate-blue sky. I cannot imagine an adequate philosophy or science of life that is not steeped in gratitude for this incomparable gift, and I find that grat-

itude everywhere in the works of Buddha and Darwin.

To read their writings is to come to know two individuals with startlingly similar turns of mind. The Buddhist Sutras are full of lists and numerical sets of injunctions: the Eightfold Path, the Three Becomings, the Four Graspings, the Nine Abodes of Sentient Beings, and so forth. Darwin was also a great accumulator of instructive examples, a great maker of lists. He considered his monumental *Origin of Species* to be a mere "abstract," which he reluctantly published after 15 years of work only at the insistence of his impatient colleagues. Both Buddha and Darwin understood that they had been burdened with a comprehensive insight,

which they worked tirelessly to pass on to others, at great personal cost. Both were - and are - deeply subversive, in that they deny the permanence of any faith, of any law, of any thing; in that they reject the security of any success; in that they find value and attainment only in the journey, not in the destination.

The state of these two great thinkers' reputations today reveals a great deal about 21st-century America. Darwin's ideas provide the framework for all of biology; and yet polls tell us that almost half of all Americans do not "believe" in evolution. Meanwhile, Buddha is radically misunderstood, popularly associated with passivity, inscrutable mysticism, and otherworldly transcendence, when in fact he preached the clear-eyed understanding of the world as it is.

These attitudes reflect the deep stresses at work in modern life, thwarting the integration of our intellectual and moral

IT SEEMS TO ME

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lives. Bombarded with a stupefying barrage of contradictory messages, each delivered by seemingly authoritative media, it is all too easy to be overwhelmed. Some of us opt for narrow dogmatic certainty, others try to juggle contradictory beliefs, and many take refuge in the seductive arms of ignorance. That most admirable product of creation – the curious, skeptical, and creative human being – is threatened from all sides.

It seems to me that many of our modern discontents reflect the barriers that we have built between scientific and spiritual sources of truth. As a scientist, I find Darwin's principles of evolution critical to understanding the biological world, from the layers of fossils in the earth to the genetics of disease. But that does not in any way rule out a divine – or simply unknowable – cause at the beginning of all things. There is no reason why respect for scientific facts cannot coexist with spiritual values.

Darwin understood that very well. His last words in *The Origin of Species* are these, words not of scientific argumentation, but of wonder and benediction: "There is grandeur in this view of life, with its several powers, having been originally breathed by the Creator into a few forms or into one; and that, whilst this planet has gone cycling on according to the fixed law of gravity, from so simple a beginning endless forms most beautiful and most wonderful have been, and are being evolved."


Or, to distill the truth of Buddha and Darwin into a single image, from the Zen:

"The whole universe is an ocean of dazzling light, and on it dance the waves of life and death."

Our bodies, our lives, and our planet dance forever on these unresting waves. There are no rocks to cling to.

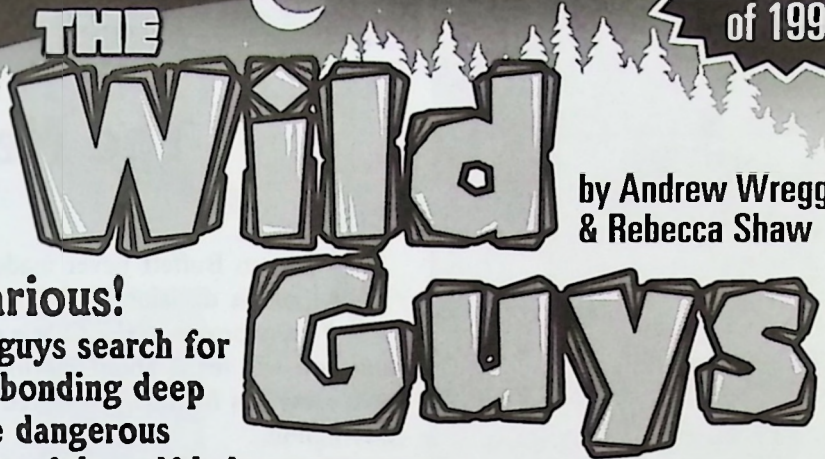
What a wonderful world. 

Pepper Trail is a biologist and writer living in Ashland. His collected essays can be found at the website [www.concept-labs.com/pepper](http://www.concept-labs.com/pepper)



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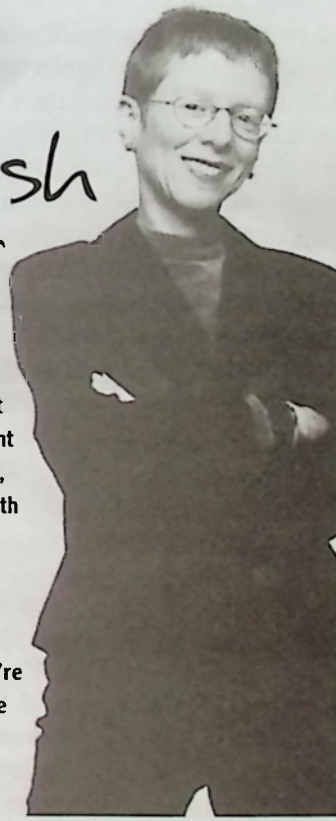
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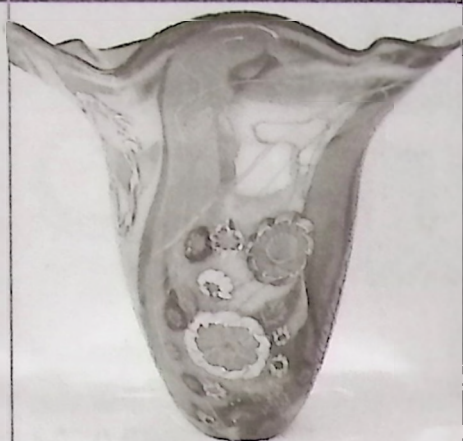
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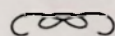
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# JEFFERSON PERSPECTIVE

*Russell Sadler*

## The New Philanthropy

**W**arren Buffett never made a secret of his decision to die broke. Read any profile of the Oracle of Omaha and you will learn about his intention to give away his fortune, estimated at about \$44 billion.

It's the way that Buffett decided to give it away that is making news and may well revolutionize philanthropy.

Many wealthy people create foundations in their name in the hope their money will live after them and solve problems for their community, state, nation or the world.

On a smaller scale, many wealthy people simply leave a bequest in the hope the money will be used for charitable purposes. Some 30 years ago, Oregon banks were managing so many small bequests, their trust officers found they lacked the time and the expertise to manage the money efficiently and comply with the wishes of the benefactors. The Oregon Community Foundation was created to consolidate these small bequests under unified investment management and a small staff that acquired the expertise to see the money was spent as the benefactor requested.

Wealthy Oregonians also created their own foundations to do charitable work. The late supermarket magnate, Fred Meyer, left a large part of his fortune to the Fred Meyer Charitable Trust.

The Fred Meyer Charitable Trust, like most of the foundations of that era, modeled itself after the Ford Foundation, the Rockefeller Foundation and the Carnegie Endowment, with a program staff that developed the expertise to evaluate grant requests and determine where the money would be most effectively spent.

The Bill and Melinda Gates Foundation broke that mold because it had so much money — \$30 billion — it literally couldn't

give it away fast enough. The Gates' were forced to pioneer a more efficient mechanism to give money away.

Modern American philanthropy is driven by two major forces — the desire of wealthy people to give their money away to avoid inheritance taxes and a federal law that requires charitable foundations to give away five percent of their entire endowment annually.

In the go-go 1990s, the stock market was producing double-digit returns on foundation portfolios. Foundations actually had trouble giving away five percent of their holdings productively.

Many new tax exempt foundations sprang up in an effort to absorb this enormous flow of cash.

The Pacific Northwest Foundation actually began programs to train foundation boards of directors to be better overseers and managers. PNW also helped other foundations write better quality grant proposals so program officers could decide which foundations might spend money most effectively. But the Bill and Melinda Gates Foundation changed that approach. Instead of hiring a bevy of program executives to evaluate grants and essentially rediscover the wheel, the Gates Foundation simply sent out staff to interview experts in a field and establish a consensus about which person or organization was most likely to solve a particular problem the quickest. If the Gates Foundation board accepted the consensus, that's the person or organization that got Gates' grants.

Buffett chose to give a substantial portion of his fortune to the Gates Foundation for a similar reason.

"If you're accumulating wealth, it's very natural to go to somebody you know can handle it better than you can," Buffett explained at a news conference. "I've found

THE TWO WEALTHIEST  
MEN IN AMERICA  
ARE PUTTING  
THEIR MONEY WHERE  
THEIR MOUTHS ARE.



some people who are better at giving away money, and I'm turning it over to them."

Gates and Buffett oppose repeal of the inheritance tax. They argue repeal will reduce the incentive of the wealthy to give money to charity. They are also old-fashioned because they believe in the old axiom that "to whom much has been given, of him much is required."

This is a slap at the Conservative/Libertarian libel that estate taxes are "theft" of the fruits of capitalist endeavor instead of a means of emphasizing merit over inherited wealth as an driving force in American society.

I also suspect Buffett, a healthy 75, is beginning to feel his mortality.

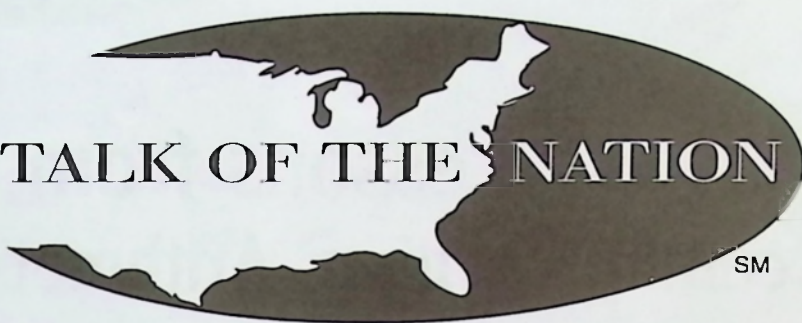
Asked if he thought it was possible to solve 20 of the world's major public health problems in his lifetime, Gates said, "I'll be optimistic and say, absolutely." Gates is just 50. Gates has 35 years of his life left. Buffett has perhaps 15 years left. Buffett is wise enough to know that no matter how his fortune is spent, he will not live to see the results. Why not leave his money with someone who is young enough and who can use the money wisely enough to see results in his lifetime?

There are a lot of politicians and ideologues who presume to speak for the rich these days when advocating tax cuts that are bankrupting the nation. Perhaps they should sit down and let the rich speak for themselves. The two wealthiest men in America are putting their money where their mouths are. IM

---

Columnist Russell Sadler is living in a Eugene writer's garret working on a short history of Oregon for tourists and newcomers. He can be reached at [Russell@russellsadler.org](mailto:Russell@russellsadler.org).

## THE TALK OF THE NATION

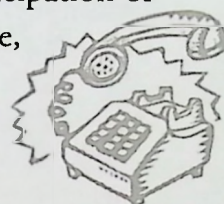


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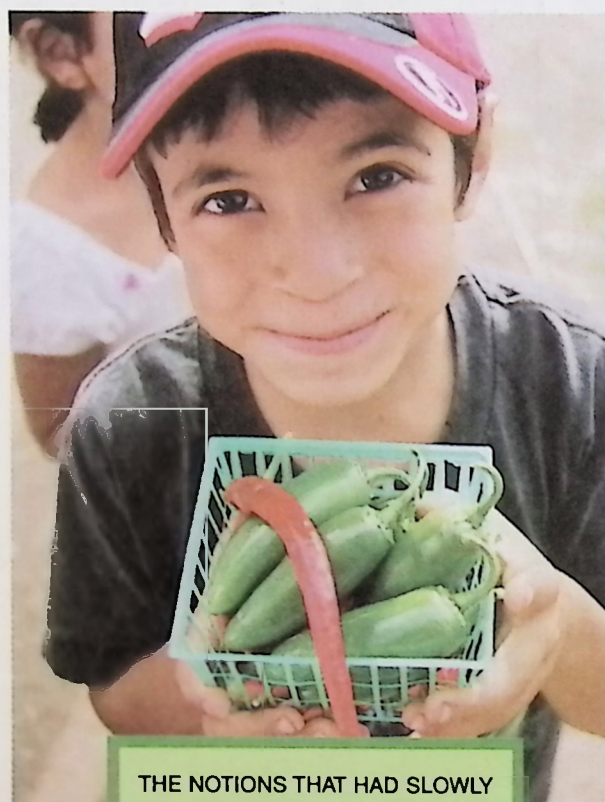
# Lessons from the Garden: Reading, Writing, Arithmetic ... and Growing Food?

By Christina Ammon

**O**n a misty April morning, I gathered a class of visiting third graders around the compost bin at Eagle Mill Farm, twenty acres of rich bottomland tucked in an elbow of Bear Creek on the north end of Ashland. This was the first session of their spring garden education program. I would work alongside them all term, teaching them about growing and preparing food: everything from artichokes to arugula, beets, and edible flowers.

The farm, I knew, was a special place—an urban refuge cut off from the nearby world of car dealerships and the freeway by a thick border of trees and blackberry bramble. Accessible, yet peacefully secluded. I was thrilled at the opportunity to share the place and my passion so widely. Thanks to helpful funding and teachers who believed growing food has a place in their curriculum, the farm would become school of sorts. In preparation, we fashioned outdoor classrooms out of picnic benches, and tarpaulin shelters. We gathered extra shovels and purchased small gloves. Now, over 150 kids a week arrive in cars, in buses, and on foot down the Bear Creek bike path.

On that first morning, I wanted the third graders to learn



TIA REAGAN

THE NOTIONS THAT HAD SLOWLY  
YIELDED THEMSELVES TO ME  
OVER YEARS SPENT IN THE  
GARDEN SEEMED TO STRIKE  
THEM CLEAR AS A SUNBEAM.  
THOUGH THEY SOMETIMES  
COMPLAINED ABOUT THE HEAT,  
OR ARRIVED AT THE FARM IN THE  
WRONG CLOTHES—PATENT  
LEATHER SHOES, FRILLY  
DRESSES—KIDS, I CAME TO  
BELIEVE, ARE NATURAL  
GARDENERS.

about compost, a building block of organic gardening. Together we sifted through the eggshells and slimy onions, old autumn leaves and hay, until we uncovered the corpse of a winter squash, mid-way through decomposition. Between pinched fingers, I dangled the shriveled delicata in the air and gestured to a white board diagram: Nitrogen + Carbon + Air + Water = Compost.

"Look at what happens when carbon and nitrogen and water and heat come together to break food down," I said. "These insects and worms tunnel through the heap. They are an essential part of decomposition. These old vegetables will eventually become soil again. We'll use it to feed the new vegetables we plant in the field."

The kids stared blankly into the heap as worms slithered in and out. I wondered if I was explaining it clearly. It was awkward to articulate into lesson plans what over years of gardening alone had become automatic. In the way that a tomato sometimes ripens overnight, I had suddenly gone from being a farmer to a first-year teacher.

Then one boy fearlessly reached down for a handful. He held up the compost and scrutinized it closely.

"It's kind of like people when they die," he said and released





EMFEP's activities coordinator, Timothy Land, poses in front of the kids' "Rainbow Garden" at Eagle Mill Farm.

CHRISTINA AMMON

the mixture full of spent coffegrounds through his open fingers like hourglass sand.

Such comments would stun me all spring. Though conversations in the garden were typically more mundane—kids would argue over watering cans and the wheel barrow, about who flung mulch at whom—sometimes they would turn up something profound, like lessons about life and death gleaned from the compost pile. The notions that had slowly yielded themselves to me over years spent in the garden seemed to strike them clear as a sunbeam. Though they sometimes complained about the heat, or arrived at the farm in the wrong clothes—patent leather shoes, frilly dresses—kids, I came to believe, are natural gardeners.

For 12,000 years humans have dug in the dirt, loved the soil, and prepared food that they've grown themselves. Yet, in modern life growing food, it seems, is often dismissed as unacademic, outmoded and unnecessary. In just a few decades this attitude has led to a diet of junk food, kids who hate vegetables, and a frightening obesity epidemic. Can we really afford to discard our agricultural heritage like an empty soda can?

When Alice Waters drove past Martin Luther King Jr. Middle School in Berkeley California on the way to work, what she saw disturbed her: a derelict building with graffiti-covered windows and a schoolyard choked with asphalt and burnt grass. While the children there ate lunch from concession stands, their cafeteria shut down, just a few miles away she would assemble the dishes that earned her establishment, Chez Panisse, the distinction of "Best Restaurant in America" by the James Beard Foundation and *Gourmet* magazine. Just down the road Waters prepared dishes like Panna cotta with summer berries and nectarines, wild mushroom cannelloni—all made with sustainable, local-grown ingredients. The contrast was disconcerting. How, she wondered, could a progressive community like Berkeley allow schools to deteriorate like this?

After meeting with Neil Smith, the school's principal, she realized that conditions at King were not the fault of the teachers, who were full of passion and goodwill, but of the community that had failed to commit resources to education. Waters was inspired. Before long, she and Smith enlisted support of volunteers and





Students in the spring program celebrate their efforts with a "rainbow salad" — a salad made with produce from their garden.

The Eagle Mill Farming Education Project (EMFEP) is a 501c3 nonprofit organization that provides "down-to-earth" education for Rogue Valley youth. For questions, or to schedule a visit, call (541)482-7271 or email: [emfep@yahoo.com](mailto:emfep@yahoo.com)

#### Interested in learning more?

Here is a list of useful websites pertaining to school nutrition and gardening curriculums:  
[www.rethinkingschoollunch.org](http://www.rethinkingschoollunch.org) • [www.edibleschoolyard.org](http://www.edibleschoolyard.org)  
[www.ecoliteracy.org](http://www.ecoliteracy.org) • [www.sou.edu/pe/fitkid.html](http://www.sou.edu/pe/fitkid.html)

teachers and began planning the "Edible Schoolyard." Two years later, they oversaw the removal of more than an acre of asphalt and began transforming the campus into a garden. They also transformed the curriculum. In addition to the usual subjects like math and history, students were taught how to grow fresh foods and prepare them in the newly renovated cafeteria. And as the array of herbs and salad greens took root on the school campus, so did a sense of pride.

Before long, Water's had forged a new paradigm: eating lunch was no longer considered an interruption to the curriculum, but an essential part. The Edible Schoolyard at King became an inspiration for school garden programs everywhere. Instead of skipping meals, or eating fast food, the students were learning to sit together and take part in what essayist Francine du Plessix Grey declares a "primal rite of socialization: the family meal." In short, they were reclaiming the pleasure of eating.

I've seen it happen at the farm: kids skeptical about vegetables taking their first timid bite of something new: a sauté made with the rainbow chard they grew themselves, or a mixed salad adorned with their own sliced beets, nasturtium flowers and red romaine. They don't all love it instantly; after all, cravings for corn chips and gummy bears don't fade in a single season. But they try it because they have invested in it, spent months watching the seeds they planted transform into stunning lettuce heads and towers of fennel. They've weeded, watered, and harvested, pulled carrots straight from the soil. None of it had to be packaged, marketed, hydrogenated, or amped up with salt and sugar. Through their own effort the food had, in effect, become interesting because it had become personal.

School gardens have begun to catch on in Ashland. The middle school now tends a garden and the elementary schools also have small plots. But none approach the scale of the Edible Schoolyard. Perhaps such a food-centered curriculum seems less necessary in a town that views itself as healthy, affluent and even near-utopian—the shoppers stocking up on radicchio and mesclun mix in the bustling produce section of the Ashland Food Cooperative hardly conjure up the low-income face of the obesity epidemic.

CHRISTINA ANTON



But the truth is surprising. When Judy Blickenstaff, nurse practitioner at Ashland High School, weighed third graders, middle school and high schools students she found that more than 1/4 were classified as overweight or obese, with the specific numbers even slightly higher than the national average. Jenny Slawta, director of the local nutrition and fitness program, "Be a Fit Kid," reported 36% of the kids starting her program have high cholesterol.

School administrators are not ignoring this issue. They acknowledge lunchtime as an important educational opportunity. As superintendent Juli DiChiro points out "probably at school is the only time kids make their own choices about what to eat." So, in addition to providing a K-12 health curriculum, they have been working to improve the quality of school lunch while maintaining affordability. Last year, after signing a contract with Sodexho, a multinational food management corporation, the

THEY DON'T ALL LOVE IT INSTANTLY;  
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cafeterias began serving whole grains, fresh fruit, and a salad bar every day. In general, numbers of students buying lunch at school are rising, presumably an indication of quality. Some administrators feel that lunch is improved by letting nutrition specialists, rather than educators, run the cafeteria, as in previous years.

But some parents and teachers remain dissatisfied. Though Sodexho seems willing to tailor its offerings to community preferences—offering more vegetarian options, considering local suppliers—detractors are skeptical. They worry that economics more than nutrition are determining what kids

eat. As is common under the National School Lunch Program, Sodexho relies heavily on government commodities, which tend to run high in saturated fat.<sup>1</sup> These teachers and parents would rather see more organic foods from local producers. But superintendent DiChiro feels the constraints of the budget: "It's rare that we can afford something organic."

Waters resists economic arguments. She insists that as a culture we need to start paying the real cost of food, which means paying the farmer what it really costs to grow quality food and care for the land. She concedes that, accustomed to cheap subsidized food, it may be hard for people to pay more, but is confident that once they experience a great tomato, or a perfectly ripe peach, they'll never go back. She recalls her own awakening one day at a farmers' market in France: as she wandered down the basket-lined street, she was dazzled by the array of produce and struck by pride of the growers. One writer dubs this dreamy turning-point as Waters' "conversion."


More than once critics have dismissed Waters' near-religious fervor for fresh food as elitist and overly-idealistic. It's much easier, after all, to have a "conversion" experience on a sensuous afternoon at a French farmers' market than in front of a ledger sheet at a school district board meeting. But Waters is not undone by such pragmatism. For her, nothing short of a cultural uprising will do: "A Delicious Revolution," as she likes to call it.

In this spirit, some teachers and parents at Ashland's schools are forging ahead on their own. At Helman School, they are applying for grants to start a school garden and purchase a greenhouse. Despite the fact that the district renewed its contract with Sodexho for another year, the irresistible lure of a campus garden and a cooking curriculum have them determined to make it work

As more teachers call our farm with field trip requests—already over 1,200 Rogue valley kids visit the farm each year—it's clear that there is a craving for this kind of experience in the academic curriculum. This spring was a rough draft

experiment of what it might be like to have kids grow their own lunches, all the while pursuing their other academic subjects—such as exploring perimeter through measuring the garden beds and utilizing the garden flowers for Georgia O'Keefe inspired art. As we grew and prepared food together just two miles away from their school cafeteria, it seemed more absurd than ever that lunch was being served with produce grown in far away places—especially while unsold produce withered in our field, an all too common predicament of small farmers.

Of course, as any administrator, or farmer, or even student would tell you, it is more complicated than it seems. Aside from school budget constraints, farmers run into snags: the harvest can be irregular and occasionally the crop fails. This spring we ran into our own set of surprises: like the week in early spring when the cedar waxwings ate our lettuce plants almost to a nub. And though we caged it and it recovered gloriously, doubling in size, there was then the endless Bermuda grass to pull. Though ultimately we grew stellar food, it would be hard to compete with the completely standardized and irresistibly cheap industrial food arriving at the schools with utter predictability.

Still, for a time it was beautiful to see kids in the garden and observe how when they filled their plates with food—salads with crinkly arugula, and Thai lettuce wraps with peanut noodles—there was a palpable sense of pride. Nothing was dismissed with the usual lunchroom lingo, food called "rubber" or declared a "mystery." And it was also beautiful to see that without even having to promise them they would grow big and strong like Popeye, or bribe them with the dessert—ice cream topped with farm raspberries—they mostly ate it. 

Christina Ammon is director of the Eagle Mill Farming Education Project. Recipient of an Oregon Literary Arts Fellowship for nonfiction, she lives, writes, and spreads the gospel of gardening in Ashland, Oregon. She can be reached at: earthdakin@yahoo.com

1. Enacted in 1946, the National School Lunch Program was designed not only to provide low cost meals to children, but to subsidize agribusiness—a supposed win-win situation.



# A Nature Notes SAMPLER



Whether describing the shenanigans of microscopic water bears, or the grandeur of a breaching Orca, Dr. Frank Lang's weekly radio feature *Nature Notes* has informed and delighted JPR listeners for over a decade.

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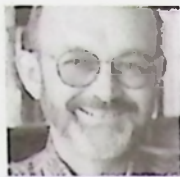
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## NATURE NOTES

Frank Lang

### Blackberries

Over the past few years, a few unfortunate incidents along the Bear Creek Greenway have pushed our common blackberry into the limelight. Some of these regrettable events goaded the-powers-that-be into considering a massive blackberry eradication project, an impossible task that not even Hercules could face.

Nature Notes made his own attempt to facilitate a similar, but much smaller eradication project along Roca Creek above the Southern Oregon University campus in hopes of seeing the Siskiyou Arboretum established there; a place featuring the trees and shrubs of the Klamath Ecoregion.

To some people, our common blackberry, *Rubus armeniacus*, also known as, *Rubus discolor*, the Himalayan blackberry, is just a nuisance, a weed, originally from Eurasia. No one knows when or where it first arrived, but when it did, Himalayan blackberry sure made itself at home. When looking at the wild tangles along local streams, one wonders what native species this alien-being displaced.

This Medusa of the plant world forms large colonies preferring full sunlight or light shade to the deep shade of a dense canopy. In the dry interior the blackberry is usually, but not always, confined to riparian zones along streams and other areas of moist soil. Although plants don't bloom the first year, it invests its energy in producing long thorny canes can grow to 8 meters long. In Australia, it is a cosmopolitan, scientists estimate that stands produce between 7,000 to 13,000 seeds per square meter per year.

If that isn't enough, birds and mammals spread blackberries' aggregate fruits far and wide. Tips of canes can root wherever

they touch the ground, effectively enabling your blackberry patch to march across your property. It has consumed whole pastures and uncounted acres of roadside and riparian habitat. Extensive blackberry monocultures may provide some habitat for animals, but seem to Nature Notes to be a sterile habitat compared to that of native species.



... THERE IS ONE  
MASSIVE BLACKBERRY ROOT  
UNDER ALL OF OREGON.

Its tough, fibrous roots defy digging — one gets the feeling there is someone large in Australia holding on to the other end. A landscaper, asked about the best way to get rid of Himalayan blackberry, said, "You can't; there is one massive blackberry root under all of Oregon." Once you got 'em, you got 'em, though people try everything from goats to poison to eradicate them.

Their rhizomes are like starfish: break them up and each fragment regenerates into a new plant.

Eradication measures are expensive, difficult, and long term. Grubbing can eliminate plants followed by similar measures the following year, by repeated mowing, and by pasturing with goats. Several herbicides are effective as a foliar spray, by stem injection, and the treatment of cut stumps. Nearby streams make that use problematic, unless done with great care and secrecy.

Will the-powers-that-be be able to destroy the habitat of homeless humans? Nature Notes guesses not. Will Nature Notes be able to make way for the Siskiyou Arboretum? He certainly hopes so. □

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.



# Eat Local Challenge 2006

By Wendy Siporen

**T**he sweet spice of a crunchy carrot. The melt-in-your-mouth tang of a really ripe raspberry. The indescribable flavor of a freshly plucked tomato. Why eat food from an unknown source halfway across the world when there's a flavorful bounty at your doorstep?

The answer to this question can be found during the *2006 Eat Local Challenge*. Join your friends and neighbors in celebration of local food by pledging to eat from the greater Rogue Valley during the week of September 9-17. Cooking classes, food & farming films, in-store tastings and a farm tour will encourage and energize you during this fun week sponsored by The Rogue Initiative for a Vital Economy (Thrive), grocers, restaurants and artisan food producers all over Southern Oregon.

The *Eat Local Challenge* is part of Thrive's mission to strengthen and connect businesses and community members in the greater Rogue Valley who share a commitment to creating an economy that preserves community character, promotes social justice and protects ecological health and diversity. We are working to grow the supply and demand for locally produced foods through the Rogue Flavor campaign and Food Connection programs that link local growers, restaurants and retailers.

Begin your week at the annual *World of Wine Festival*, an



Vince Alionis of Whistling Duck Farm demonstrates his tractor during the 2005 Rogue Flavor farm tour.

JOIN YOUR FRIENDS  
AND NEIGHBORS IN  
CELEBRATION OF LOCAL  
FOOD BY PLEDGING TO  
EAT FROM THE GREATER  
ROGUE VALLEY DURING  
THE WEEK OF  
SEPTEMBER 9 THROUGH  
THE 17TH.

evening of eating, drinking and dancing under the stars at Del Rio Vineyard on Saturday September 9th. Over 30 wineries will be pouring varieties made from 100% Southern Oregon Grapes and accompanied by a picnic menu of barbecue and artisan foods. On Monday, September 11th, watch a screening of "the Future of Food" hosted by Thrive. On Tuesday, learn how to cook local with an evening of recipes prepared especially for you from the bounty of our local growers with culinary education specialist Mary Shaw of the Ashland Food Cooperative.

Explore the question of corporate organics on Wednesday when Thrive screens *What will we Eat?*, the story of a successful farmers' market in Michigan. Thrive's annual food and farm tour will take place Saturday, September 16th as we taste the unique flavors of Fry Family Farm, Martin Family Ranch and the Rogue Creamery.

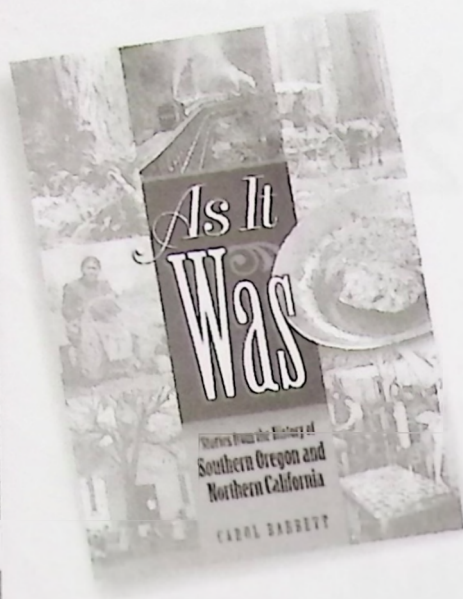
On Sunday, Allyson's of Ashland will host a CSA (Community Supported Agriculture) cooking class.

Information about in-store tastings, special demonstrations at the Growers' Market and participating restaurants offering mouth-watering specials is available at [www.rogueflavor.org](http://www.rogueflavor.org).

In joining other "localvores," those who take the pledge are affirming that local food means better taste and more nutritional value, a stronger local economy, fewer food miles and other ecological costs of long-distance food

CONTINUED ON PAGE 15





## As It Was: Stories from the History of Southern Oregon and Northern California

BY CAROL BARRETT

JPR's original radio series *As It Was*, hosted by the late Hank Henry, is now a book.

We've collected the stories from the original *As It Was* series in this new book, illustrated with almost 100 historical photographs.

Send check or money order for \$19.95 + \$2.50 shipping and handling (\$22.45 total) per copy.

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# INSIDE THE BOX

Scott Dewing

## Life in the Fishbowl

I “killed” my television a couple of years ago. It was not a conscious decision, but the result of severe apathy. When I moved into a new house, I just never got around to hooking up cable. I didn’t even slap a pair of rabbit ear antennas on top of the television to pick up the local stations. No, I didn’t kill my television—I was just too lazy to hook up my TV so that I could sit around watching TV. This has to be the ultimate apathy and I’ve had to engage in some spin-control when friends or colleagues ask me if I saw such and such show. “No, I don’t do TV,” I say with conviction hiding the fact that apathy has been the key to my escape from TV’s daily lobotomy.

Steve Jobs, the co-founder of Apple Computer, once said, “You watch television to turn your brain off and you work on your computer when you want to turn your brain on.”

That statement is becoming less and less true as entertainment and advertising become increasingly pervasive on the Internet. In the end, the Internet will be the death of television. This has many highly paid TV executives worried.

Increasingly, entertainment, news and advertising will be delivered via the Internet. Rather than flipping through a thousand cable channels to “see what’s on”, you’ll pick to watch what you want *when you want*. Shows will be archived and searchable. Advertising will be more pervasive and effective than ever with the line between content and advertising blurring until all entertainment is advertising and all advertising is entertainment.

*Amazon Fishbowl* is an example of this trend. Launched in June 2006, *Amazon Fishbowl* is a weekly online program “fea-

turing the brightest stars in film, music, literature, and television.” Hosted by comedian Bill Maher, the show is streamed live on Amazon’s website every Thursday evening. If you miss any of the shows, the archives are right there for you to click on and watch.

There are few traditional advertisements during the program. Instead, the show has sponsors (currently UPS and Cingular), which is ironically just as it was during the early days of television. The “advertising” that occurs during the show is not a blatant breakaway from the show itself during which some company spends 30 seconds attempting to convince you that its brand of laundry detergent will get your whites whiter than some other brand.

During a recent episode of *Amazon Fishbowl* I was watching, Bill Maher was interviewing Teri Hatcher. (For those of you who have killed your television, Teri Hatcher is one of the stars of the ABC show *Desperate Housewives*.) Right after finishing the interview, the show cut to “Connected to the Fishbowl” in which a Cingular wireless patron calls in with a question regarding Teri. The question is displayed on screen with the Cingular logo down in the corner. Clearly, it was advertising for Cingular, but it was tied to the show too.

The real advertising, however, is contained in the show’s content itself. For example, Teri Hatcher recently came out with a new book, *Burnt Toast*. While Bill interviewed Teri about her new book, a picture of the book jacket and an “Add to cart” button is displayed right below the video stream window.

“*Amazon Fishbowl* has a simple, yet

“  
ADVERTISING WILL BE MORE  
PERVASIVE AND EFFECTIVE  
THAN EVER WITH THE LINE  
BETWEEN CONTENT AND  
ADVERTISING BLURRING UNTIL  
ALL ENTERTAINMENT IS  
ADVERTISING AND ALL  
ADVERTISING IS  
ENTERTAINMENT.”



powerful mission – to help our customers discover new books, films, and music, and to help the creators of these works find new audiences,” Kathy Savitt, Amazon.com Vice President for Strategic Communications, said in a statement when the show was first released.

Indeed, in the end, the purpose of *Amazon Fishbowl* is to get people to buy

books, CDs and DVDs from Amazon’s website. This is a powerful model, in which the programming itself is designed to lead us down the “click and buy” path. And for better or for worse, this is the future of “television” as traditional programming and advertising merge together in the digital flow of the Internet toward a future sponsored and brought to you by Coca-Cola. ☐

Scott Dewing is a technology consultant, analyst and writer who lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns are available at his digitally organic website, [www.insidethebox.org](http://www.insidethebox.org).

## EAT LOCAL *From p. 13*

transportation. By eating local, we also learn about our own “food shed” and the way that working farms connect us to our land and preserve our home’s rural character.

How much are you willing to commit to eating local? It’s up to you. Participants can challenge themselves to meet all or some of these opportunities:

1. I will eat one home-cooked meal prepared using mainly local ingredients.
2. I will incorporate one never-before-tried local ingredient in my diet.
3. I will brown bag one lunch that is local, organic and fresh.
4. I will talk to one food producer or vendor about my food.
5. I will visit one farmer’s market to either talk to a vendor or purchase food.
6. I will host an “eat local” potluck for my friends, family and neighbors.
7. I will participate in one *Eat Local Challenge* event.

Thrive’s *Eat Local Challenge* is, of course, completely voluntary. You set your own rules. What does *local* mean to you? The Rogue Valley? 100 miles? The Pacific Northwest? You may decide that you will strive to meet all of the objectives on a daily basis, or select a few objectives you would like to meet during the week. If possible, keep track of the dollar amount you spend supporting your local economy during the week.

If you’re ready to challenge yourself, go to [www.rogueflavor.org](http://www.rogueflavor.org) to learn more about the week’s schedule of events. Pledging online or filling out an *Eat Local Challenge Card* at any of the week’s events enters you into a drawing for a free Rogue Flavor Gift Basket.

Of course, it wouldn’t be cheating if you got an early start in September. Pick up a copy of the *Rogue Flavor Guide to Southern Oregon Fresh & Specialty*

*Foods*. A complete list of distribution points is available on the website.

And don’t forget the local farmers markets: Tuesday at the Ashland Armory, Wednesday at Riverside Park in Grants Pass, Thursday at the Medford Armory, Saturday at the corner of F & 4th in Grants Pass, Sunday at the Selma Community Center. Or check out [www.oregonfarmersmarkets.org](http://www.oregonfarmersmarkets.org) to find a market in your area. ☐

No one knows everything they need to know about local foods when they first start the Challenge. The fun – and challenge – is in finding out. My education started three years ago when my neighbor and I decided to join a Community Supported Agriculture program. We sent off a check and in return got a box full of fresh veggies and fruit every week from June through October.

As the Director of Thrive, I had been working with local farmers for a few months and decided I better put my paycheck where my ideals were and support the farming families I was getting to know. So as that first year unfolded, I also learned about garlic sprouts and parsnips and the challenges of growing bug-free sweet corn.

“Surrender to the season” was the next lesson. What a fabulous surprise

it was every week opening the box and seeing what was ripe for the picking. No more routine shopping for the same old veggies at the grocery store. The assortment of veggies spilling out of the fridge every week challenged me to come up with creative ways of combining ingredients. I grilled squash and peppers on the barbeque, brought salad to every family gathering and when all else failed, made soup from the abundance of the box.

I strongly remember my first trip to the grocery store at the end of CSA season. I stood there in the produce section in a complete daze, unable to choose what to buy. It was much easier when I let the rhythm of the season dictate what I ate. Today I hungrily anticipate tomato and squash season, fully knowing that I will be thoroughly sick of it by fall. That roller coaster just adds to the thrill of eating locally in season.



Michael Feldman's

## Whad'Ya Know

### All the News that Isn't

FCC raises indecency fines to \$10,000 per inch of Janet Jackson's bra size.

Public radio has already been warned about dropping the "I."

Garrison was cautioned about his pretty good flatulence jokes.

North Korea's new Dong class missile said to raise eyebrows at the FCC.

Seeking compromise on a gay prelate, Episcopalians agree on an AC-DC bishop.

Iraqi's take lawyer jokes seriously as Saddam loses third in a row.

Free-for-all Sunni-Shiite shootout in Baghdad as Iraqi factions iron out differences.

No longer just looking through phone bills, the federal government is also monitoring personal bank and credit records. That would explain that \$899 on the Visa for "NSA." Want access to our credit—let 'em cosign the loan! Looking for terror—check the interest rates! And while we're at it, let's have a look at Dick Cheney's bank records.

Ralph Reed says he took \$5 million from lobbyist Jack Abramoff because it was the Christian Coalition thing to do.

San Diego will not remove the giant cross from a public hill, but will put a really big hat and gloves on it and use it as a scarecrow to keep Mexicans from crossing the interstate.

Conservatives continue to claim it's not the global warming it's the global humidity.

France says that Apple must make the entire Jerry Lewis catalogue available on video iPods.

And, forget cell phones, as teenagers learn to chirp to one another in frequencies beyond the range of adults—the upside of hearing loss: you just see the kids' lips moving.

*That's all the news that isn't.*

**12 Noon Saturdays on JPR's  
News & Information Service**



## ON THE SCENE

### Open Source from PRI: *Where Old and New Meet, Merge and Multiply*

Acclaimed host Christopher Lydon set a high standard as a pro in old media at *The New York Times* and on television and radio. When he and his producer Mary McGrath saw the exciting potential of *new media*, they set a completely new standard by creating *Open Source*, a fresh, highly interactive program that uses radio with the Internet, merging the best of the old and new media worlds.

Lydon returned to public radio in 2005 after a brief hiatus. "We wanted to get back on the air, but in a whole new space, one that validated the energy and authenticity of Internet blogging. *Open Source* inhabits a space that's never been there before, and we're delighted to be among the first to open up and really broaden the conversation by merging on-air and online."

He says it's like what happens when a new subway line is built. "People think it will reduce traffic, but it actually intensifies it, especially where the new line intersects an old one. Suddenly there are new shops and housing, new communities and new accents, new addresses and lots of surprises."

Lydon's new space is rigorously democratic. Anyone can suggest topics for *Open Source* via its web site, and Lydon and his production team consider and respond to every idea. Those ideas that make it to the production stage are "warmed up" on the site, and the comments start flowing immediately, e.g., over 300 for "Morality: God-Given or Evolved?" weeks before its air date. And the input continues long after the broadcast, so a show never really "ends" in the old-media sense.

Written comments are posted on the website and read on air by Lydon or Brendan Greeley, the *Open Source* blogger-in-chief. Soon visitors will be able to use a recording device that lets them submit spo-



Christopher Lydon

ken messages via their computers. "Viva voce!" Lydon says. "The intersection of the electronic community and over-the-air broadcast held together by the sound of the human voice (as a lot of the Web is not) is a way to give sound

to the Web. That same intersection gives the Web's freedom and unbounded variety to the broadcast, so we end up with a stage where all sorts of wonderful things can happen."

And wonderful things are happening. The range of topics covered on *Open Source* is tremendous. A sampling:

Domestic/Foreign Policy: Presidential signing statements, NSA phone data, climate change, Iraq.

Art/Artists: Miles Davis, Joan Jacobs, Walt Whitman, Samuel Beckett, Phillip Roth, John Updike, Robert Pinsky, Duke Ellington, Harold Bloom, Alvin Epstein.

Social Issues: Race, class and racism, immigrants' repatriation of their U.S. wages, prisoners after imprisonment.

Popular Culture: The great American novel, political satire, fantasy baseball, boxing, knitting, birding.

The show's large and growing community of listeners, commenters, contributors and observers love the fun, variety and complexity of it all. Lydon describes it as being "like a giant Thanksgiving table at which all sorts of people want to talk. All come in as equals, as people whose experience and knowledge stand in full authority with traditional transmitters of wisdom."




In fact, *Open Source* provides the kind of spirited forum that Lydon's hero, Ralph Waldo Emerson, would applaud. "When Emerson started his magazine *The Dial*" Lydon says, "he said he wanted all the 'good fanatics' represented, that is, his Concord Circle of friends. The idea was for something comprehensive and opinionated but not totally judgmental. He wanted to draw on all of life, like the Web does for us now, so I welcome all comers and start with respect for the audience, knowing they'll speak in civil, purposeful, even earnest tones – and they do."

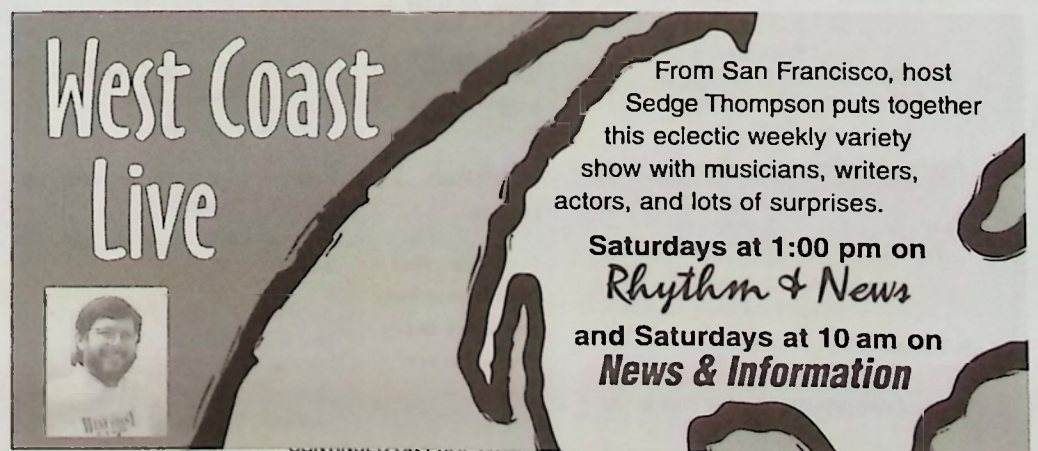
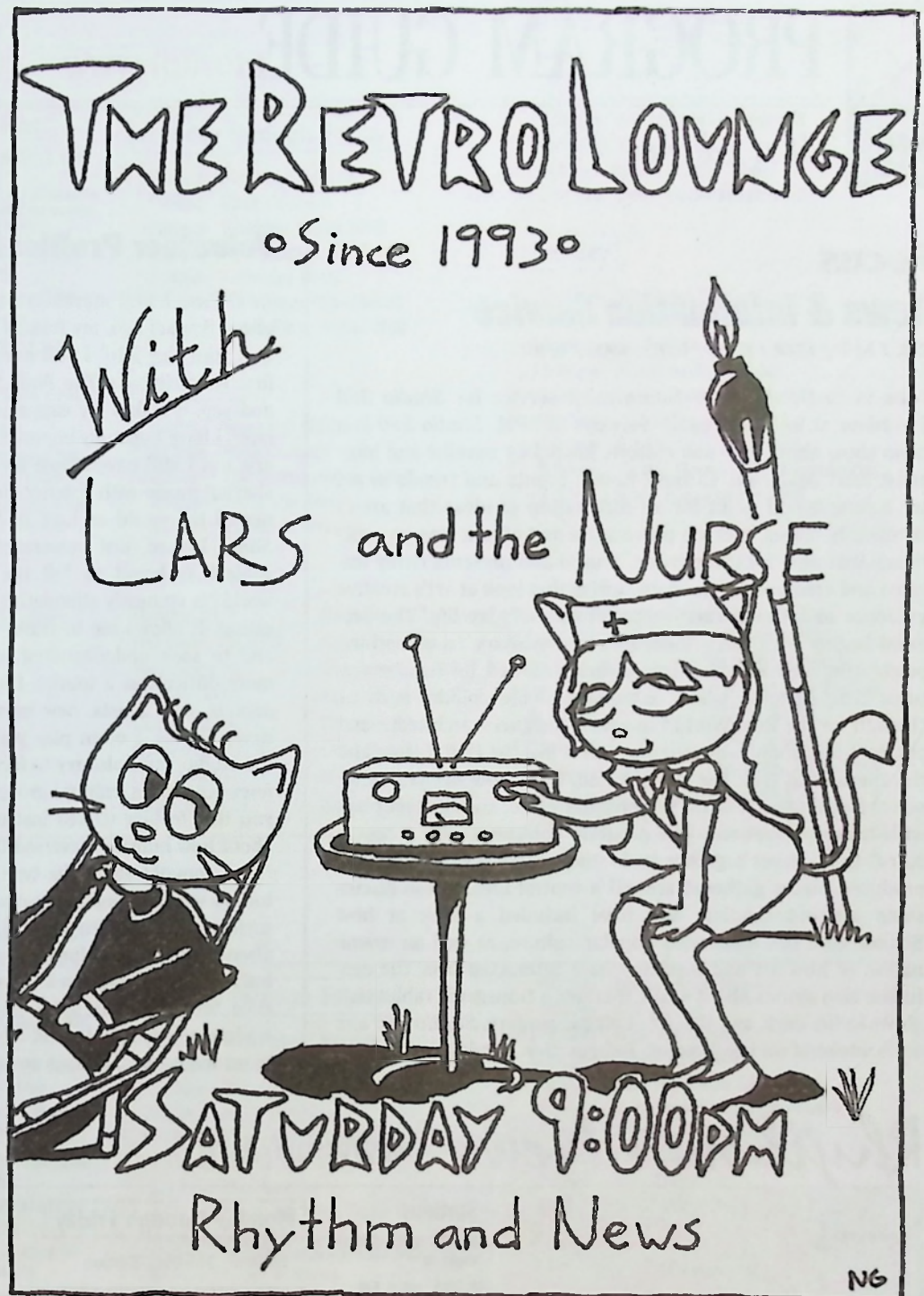
With a growing base of listeners, 10,000+ site visitors a day and hundreds of suggested show topics every month, what's ahead?

Lydon says, "We want to grow with more stations, of course, and more listeners and commenters, but I think of *Open Source* as a geodesic dome. It has to grow geometrically with even more open space in its range of subjects, expressiveness, and geography. I want to push further out and be even more international.

"That could mean, for example, doing shows from another part of the world. Engaging in rigorous conversations in Africa or India almost comes with the Internet, but I want to take a first big step outward. I want to show that all of the serious issues, threats and alluring conversations we're having here, with only some input from people around the world, can connect directly with the world of China or Nigeria or Brazil – the worlds of the other five billion."

That's why you're invited to tune in, listen, log on and talk back. *Open Source* extends a standing invitation, one with your name artfully and permanently engraved on it! 

Tune in to *Open Source*, Monday through Thursday at 4PM on JPR's *News & Information* service.







# PROGRAM GUIDE

## At a Glance

### Focus

### News & Information Service

KSIK / KAGI / KTBR / KRVM / KSYC / KMIC / KPMO

Tune in to the *News & Information* service for *Studio 360* Saturdays at 9AM and again Sundays at 3PM. *Studio 360* is a radio show about arts and culture, hosted by novelist and journalist Kurt Andersen. Current issues, events and trends in art are a jumping-off point for an exploration of ideas that aren't necessarily "news," yet are provocative and offer a lens on experience that only art can provide. *Studio 360* presents richly textured and emotionally resonant stories that look at art's creative influence and transformative power in everyday life. The program begins with Kurt Andersen's commentary on something percolating in contemporary culture, followed by regular features that examine where art and real life collide, such as "Design for the Real World," in which designers, architects, and curators talk about why everyday items like the Post-it Note and the thermostat look the way they do, and "How Art Works", a series focusing on how we perceive the world, and how art plays with those perceptions. The program continues with a "cover story" that weaves together an in-studio interview with various produced pieces gathered around a central idea. These discussions are wide-ranging, and have included a look at how Shakespeare has influenced popular culture, as well an examination of how art and medicine have interacted over the centuries; also stories about music therapy, a transgenic rabbit that glows in the dark, and the art of plastic surgery. *Studio 360* airs each weekend on the *News & Information* service.

### Volunteer Profile: Jeannine Rossa

When I first started as a substitute DJ, about 8 years ago, my friends told me, "Don't quit your day job." I still have a tape of that first show (it was *The Folk Show*, actually), and yep, it makes my ears squint. Many years later, I have hopefully improved my vocal delivery, but I still haven't lost my enthusiasm for sharing music with listeners in our great corner of the world as host of the *World Beat Show*. Indeed, just immersing oneself into a subject as broad as "all the musics of the world" is endlessly stimulating, creative, interesting. It allows me to travel to those places and to seek understanding in a way that is more difficult as a tourist. I love finding new sounds, new artists, new musical concepts - new cultures. I often play you what's new in the studio, but I also try to focus shows on different countries, cultural groups, regions, religions. I hope to organize shows for you that feature related instruments. Instruments tell such interesting stories about how humans traversed the globe and always, always brought their music.

A thought about the type of music you hear on the *World Beat Show*: In today's world, it might appear as if the "authentic" music is disappearing with the rapid pace of modern society. But I think that this cultural transformation has always taken place. Humans have been trading information, spices, and musical instruments for millennia. Musical traditions that we, in the 21st century, consider "authentic" are often amalgams of different musical styles introduced by traders or immigrants, and more recently by radio. Others, of course, are much more indigenous, arising out of our human need to

CONTINUED ON PAGE 21



## Rhythm & News [www.ijpr.org](http://www.ijpr.org)

<p>● FM Transmitters provide extended regional service.</p> <p>● FM Translators provide low-powered local service.</p>	<b>Stations</b> <b>KSMF 89.1 FM</b> ASHLAND <b>KSBA 88.5 FM</b> COOS BAY <b>KSKF 90.9 FM</b> KLAMATH FALLS <b>KNCA 89.7 FM</b> BURNEY/REDDING <b>KNSQ 88.1 FM</b> MT. SHASTA <b>Translators</b> CALLAHAN/ FT. JONES 89.1 FM CAVE JCT. 90.9 FM GRANTS PASS 97.7 FM PORT ORFORD 89.3 FM ROSEBURG 91.9 FM YREKA 89.3 FM	<b>Monday through Friday</b> 5:00am Morning Edition <b>N. CALIFORNIA STATIONS ONLY:</b> 7:50am California Report 9:00am Open Air 3:00pm All Things Considered 5:30pm Jefferson Daily 6:00pm World Café 8:00pm Echoes 10:00pm Late Night Jazz with Bob Parlocha <b>Saturday</b> 6:00am Weekend Edition 10:00am Living on Earth 11:00am Car Talk 12:00pm E-Town 1:00pm West Coast Live	3:00pm Afropop Worldwide 4:00pm World Beat Show 5:00pm All Things Considered 6:00pm American Rhythm 8:00pm Grateful Dead Hour 9:00pm The Retro Lounge 10:00pm The Blues Show <b>Sunday</b> 6:00am Weekend Edition 9:00am Marian McPartland's Piano Jazz 10:00am Jazz Sunday 2:00pm Rollin' the Blues 3:00pm Le Show 4:00pm New Dimensions 5:00pm All Things Considered 6:00pm Folk Show 9:00pm Thistle & Shamrock 10:00pm Music from the Hearts of Space 11:00pm Late Night Jazz/Bob Parlocha
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Coos Bay 89.1  
 Bandon 91.7  
 Langlois 91.3  
 Port Orford 90.5/91.9  
 Gold Beach 91.5  
 Brookings 91.1  
 Crescent City 91.1  
 Eureka 107.3  
 Mendocino 101.9  
 Coquille 88.1/91.9  
 Roseburg 91.5  
 Camas Valley 88.7  
 Canyonville 91.9  
 Grants Pass 88.9  
 Medford/Ashland 88.3/90.1  
 Cave Junction 89.5  
 Gasquet 89.1  
 Happy Camp 91.9  
 Etna 91.1  
 Weed 89.5  
 Mt. Shasta 91.3  
 Big Bend 91.3  
 Burney 90.9  
 Redding 90.9  
 La Pine 88.1  
 Chiloquin 91.7  
 Klamath Falls 88.5  
 Tulelake 91.9  
 Lakeview 89.5

### Stations

**KSOR 90.1 FM\***  
ASHLAND  
\*KSOR dial positions for translator communities listed below

**KSRG 88.3 FM**  
ASHLAND

**KSRS 91.5 FM**  
ROSEBURG

**KNYR 91.3 FM**  
YREKA

**KOOZ 94.1 FM**  
MYRTLE POINT/COOS BAY

**KLMF 88.5 FM**  
KLAMATH FALLS

**KNHT 107.3 FM**  
RIO DELL/EUREKA

### Monday through Friday

5:00am Morning Edition  
7:00am First Concert  
12:00pm Siskiyou Music Hall  
4:00pm All Things Considered  
4:30pm Jefferson Daily  
5:00pm All Things Considered  
7:00pm State Farm Music Hall

### Saturday

6:00am Weekend Edition  
8:00am First Concert  
10:30am The Metropolitan Opera  
2:00pm From the Top  
3:00pm Played in Oregon

### Sunday

6:00am Weekend Edition  
9:00am Millennium of Music  
10:00am St. Paul Sunday  
11:00am Siskiyou Music Hall  
2:00pm Indianapolis On The Air  
3:00pm Car Talk  
4:00pm All Things Considered  
5:00pm To the Best of Our Knowledge  
7:00pm State Farm Music Hall

### Translators

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Merrill, Malin, Tulelake 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Port Orford 90.5
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Parts of Port Orford, Coquille 91.9
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	Redding 90.9
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	Sutherlin, Glide TBA
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	Weed 89.5
Cave Junction 89.5	Grants Pass 88.9	Mt. Shasta, McCloud, Dunsuir 91.3	
Chiloquin 91.7	Happy Camp 91.9		

• FM Transmitters provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)  
 • FM Translators provide low-powered local service.

## News & Information



Eugene 1280  
 Roseburg 950  
 Grants Pass 930  
 Medford/Ashland 1230  
 Yreka 1490  
 Mt. Shasta 620  
 Bayside/Eureka 91.5 FM  
 Mendocino 1300

### Stations

**KSJK AM 1230**  
TALENT

**KAGI AM 930**  
GRANTS PASS

**KTBR AM 950**  
ROSEBURG

**KRVM AM 1280**  
EUGENE

**KSYC AM 1490**  
YREKA

**KMJC AM 620**  
MT. SHASTA

**KPMO AM 1300**  
MENDOCINO

**KNHM 91.5 FM**  
BAYSIDE/EUREKA

### Monday through Friday

5:00am BBC World Service  
7:00am Diane Rehm Show  
8:00am The Jefferson Exchange  
10:00am Here and Now  
11:00am Talk of the Nation  
1:00pm To the Point  
2:00pm The World  
3:00pm Fresh Air with Terry Gross

**KTBR/KRVM LANE & DOUGLAS CO. ONLY:**  
3:00pm News & Notes

4:00pm Open Source (Mon.-Thurs.)  
Tech Nation (Fri.)  
5:00pm On Point  
6:00pm Fresh Air (repeat of 3pm show)

**KTBR/KRVM LANE & DOUGLAS CO. ONLY:**  
6:00pm News & Notes (repeat of 3pm broadcast)

7:00pm As It Happens  
8:00pm The Jefferson Exchange (repeat of 8am broadcast)  
10:00pm BBC World Service

### Saturday

5:00am BBC World Service

### Sunday

8:00am Marketplace Money  
9:00am Studio 360  
10:00am West Coast Live  
12:00pm Whad'Ya Know  
2:00pm This American Life  
3:00pm A Prairie Home Companion  
5:00pm Selected Shorts  
6:00pm Fresh Air Weekend  
7:00pm New Dimensions  
8:00pm BBC World Service

**KTBR/KRVM LANE & DOUGLAS CO. ONLY:**  
3:00pm Le Show

4:00pm Zorba Paster on Your Health  
5:00pm Documentary Hour  
6:00pm People's Pharmacy  
7:00pm The Parent's Journal  
8:00pm BBC World Service

• AM Transmitters provide extended regional service.  
 • FM Transmitter



## Jefferson Public Radio E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

### Programming

e-mail: [teel@sou.edu](mailto:teel@sou.edu)

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are linked on our website (<http://www.ijpr.org>) under "JPR Programs." Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at [daily@jeffnet.org](mailto:daily@jeffnet.org)

### Marketing & Development

e-mail: [westhelle@sou.edu](mailto:westhelle@sou.edu)

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

### Membership / Signal Issues

e-mail: [whitcomb@sou.edu](mailto:whitcomb@sou.edu)

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

### Administration

e-mail: [christim@sou.edu](mailto:christim@sou.edu)

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

### Suggestion Box

e-mail: [jeffprad@jeffnet.org](mailto:jeffprad@jeffnet.org)

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

### Jefferson Monthly

e-mail: [hepburna@sou.edu](mailto:hepburna@sou.edu)

## PROGRAM GUIDE

# CLASSICS & NEWS SERVICE

KSOR 90.1 FM  
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KSRS 91.5 FM  
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KLMF 88.5 FM  
KLAMATH FALLS

KOOZ 94.1 FM  
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KNHT 107.3 FM  
RIO DELL/EUREKA

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DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

## MONDAY-FRIDAY

5:00am-6:50am

### Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep.

6:50-7:00am

### JPR Morning News

Includes weather for the region.

7:00am-Noon

### First Concert

Classical music throughout the morning hosted by Don Matthews. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *Calendar of the Arts* at 9:00 am, *Featured Works* at 9:05, and *As It Was* at 9:30.

Noon-4:00pm

### Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes NPR News at 12:01pm, *As It Was* at 1:00pm, *Featured Works* at 2:05, and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm

### All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

4:30-5:00pm

### The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Jessica Robinson and the JPR news team.

5:00pm-7:00pm

### All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

### State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christensen, Ted Askew, and Steve Seel.

## SATURDAYS

6:00am-8:00am

### Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am

### First Concert

Classical music to start your weekend, hosted by Michael Sanford. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, and *Calendar of the Arts* at 9:00am.

10:30am-2:00pm

### WFMT Radio Network's Opera Stage

Join host Peter Van De Graaff as he presents a season of repertoire favorites and lesser-known treasures from some of the world's finest music capitals.

2:00pm-3:00pm

### From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm

### Played In Oregon

Host Robert McBride showcases some of Oregon's best chamber groups, soloists, and full orchestras in performance.

4:00pm-5:00pm

### All Things Considered

The latest international and national news from NPR.

5:00pm-5:30pm

### EuroQuest

Host Jonathan Groubert brings public radio listeners a wide-ranging view of topics each week spanning Europe and crossing the boundaries of government, art, environment, science and more.

5:30pm-7:00pm

### On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

### State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Steve Seel and Valerie Kahler.

## SUNDAYS

6:00am-9:00am

### Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

### Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am

### St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00am-2:00pm

### Siskiyou Music Hall

Classical music hosted by Mindy Ratner.

2:00pm-3:00pm

### Indianapolis On The Air

3:00pm-4:00pm

### CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm

### All Things Considered

The latest news from NPR.



5:00pm–7:00pm

### To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm–2:00am

### State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Steve Seel and Valerie Kahler.

### FEATURED WORKS

\* indicates August birthday

#### First Concert

- Aug 1 T Jerome Moross\*: Suite from *The Adventures of Huckleberry Finn*  
Aug 2 W Schubert: String Quartet No. 6 in D, D. 74  
Aug 3 T Rossini: Overture and Pas de six from *William Tell*  
Aug 4 F William Schuman\*: *New England Tryptich*  
Aug 7 M Granville Bantock\*: Cello Sonata in F sharp minor  
Aug 8 T Telemann: *Maritime Overture*  
Aug 9 W Reynaldo Hahn\*: *Le Bal de Béatrice d'Este*  
Aug 10 T Glazunov\*: Piano Sonata No. 1 in B flat minor  
Aug 11 F Rameau: *Anacréon* Suite for Orchestra  
Aug 14 M Beethoven: String Quartet in C minor, Op. 18, No. 4  
Aug 15 T Ibert\*: *Tropismes pour des amours imaginaires*  
Aug 16 W Mozart: Piano Sonata in A minor, K. 310  
Aug 17 T Wagner: Selections from *Götterdämmerung*  
Aug 18 F Salieri\*: Concerto in C for Flute and Oboe  
Aug 21 M Lili Boulanger\*: *D'un soir triste*  
Aug 22 T Debussy\*: Piano Trio in G  
Aug 23 W Haydn: Symphony No. 51 in B flat  
Aug 24 T Adam\*: Selections from *Giselle*  
Aug 25 F Bernstein\*: Symphonic Dances from *West Side Story*  
Aug 28 M Bach: Violin Concerto in D minor, BWV 1052  
Aug 29 T Howells: Sonata for Clarinet and Piano  
Aug 30 W Saint-Saëns: Cello Concerto No. 2  
Aug 31 T Weill: Suite from *Little Three Penny Music*

#### Siskiyou Music Hall

- Aug 1 T Brahms: Piano Concerto No. 1 in D minor  
Aug 2 W Bliss\*: String Quartet No. 1 in B flat  
Aug 3 TH Mozart: Symphony in D, *Haffner*  
Aug 4 F W. Schuman\*: Violin Concerto  
Aug 7 M Litolf\*: Trio in D minor, Op. 47  
Aug 8 T Beethoven: Symphony No. 1  
Aug 9 W Kienzl: Quartet No. 1  
Aug 10 TH Berwald: Piano Quintet No. 2 in A  
Aug 11 F Shostakovich: Symphony No. 5 in D minor  
Aug 14 M Dohnanyi: Suite for Orchestra, Op. 19  
Aug 15 T Borresen: Symphony No. 1 in C minor  
Aug 16 W Krommer: Partita in E flat  
Aug 17 TH Milhaud: Symphony No. 5  
Aug 18 F Mosonyi: Piano Trio in B flat  
Aug 21 M Ravel: *Le Tombeau de Couperin*  
Aug 22 T Debussy\*: Preludes, *Livre* No. 1  
Aug 23 W Khachaturian: Piano Concerto in D flat  
Aug 24 TH Verdi: String Quartet in E minor  
Aug 25 F Mendelssohn: Symphony No. 4 in A, *Italian*  
Aug 28 M Mahler: Symphony No. 1  
Aug 29 T Haydn: String Quartet No. 6 in D

Aug 30 W Sibelius: Symphony No.2 in D

Aug 31 TH Vieuxtemps: Concerto No. 4 in D minor

### HIGHLIGHTS

#### WFMT Radio Network's Opera Stage

**August 5 • Felice Romani by Vincenzo Bellini**  
Conductor: Friedrich Haider. Edita Gruberova, Sonia Ganassi, Zoran Todorovich, Roberto Scandiuizzi, Cynthia Jansen and Markus Herzog.  
**August 12 • Un ballo in Maschera by Giuseppe Verdi.**  
Conductor: Robert Bass. Salvatore Licitra, Michle Crider, Dmitri Hvorostovsky, Ewa Podles and Harolyn Blackwell.

**August 19 • Tannhäuser, grosse romantische Oper by Richard Wagner.** Conductor: Ulf Schirmer  
Kristinn Sigmundsson, Stephen Gould, Dietrich Henschel, John MacMaster, Alexander Vassiliev, Ulfried Haselsteiner, Scott Wilde, Nina Stemme, Jeanne-Michèle Charbonnet and Katia Velletaz

#### JPR Saturday Morning Opera

**August 26 • Iphigénie en Tauride by Gluck**  
Conductor: Martin Pearlman. Christine Goerke, Rodney Gilfry, Vinson Cole, Stephen Salter, Sharon Baker, Jayne West, Mark Andrew Cleveland, Mark Risinger, Boston Baroque.

#### From The Top

**August 5 •** Waikiki beckoned and *From the Top* came back to the beautiful Hawaii Theatre in Honolulu for show featuring a wonderful local string orchestra and some great kids from the Oahu and the mainland.

**August 12 •** Though the beaches of Maui are beautiful, there is something even more amazing in this episode recorded the Maui Arts and Cultural Center. Listen to breathtaking performances by 16-year-old guitarist Guillaume DeZwirek and violinist Zoe Martin-Doike.

**August 19 •** *From the Top* is at home on the stage of New England Conservatory's Jordan Hall in Boston for a show featuring Ania Filochowski, an 11-year-old violinist who just moved to the U.S. from Poland, and a trombone quartet from Chicago.

**August 26 •** This edition of *From the Top* comes to us from the Virginia Arts Festival in Norfolk, VA. It features a flute choir from the area and a very young pianist from Newport News.

#### St. Paul Sunday

**August 6 • David Finckel, cello; Wu Han, piano**  
Appassionato: Ludwig van Beethoven's life story finds no more vivid expression than in the very music that engendered, and reflected, its ferocity and drama. This week, two superb guides—Emerson String Quartet cellist David Finckel and celebrated pianist Wu Han—trace both the tragedy and grandeur of Beethoven's life as they are reflected in his five sonatas for cello. The duo surveys all of them, offering between performances how and where each corresponds to Beethoven's life and development. Don't miss a transporting hour.

**August 13 • Takács String Quartet**  
Nature and Nurture: One mark of a masterful ensemble is its power to convey the idiomatic vision behind each work it performs—all while leaving no doubt as to its own. This week, the Takács Quartet offers absorbing takes on three works whose composers bear remarkably different approaches to the form: Beethoven's bracing "Serioso" quartet, a "sad burlesque" from Béla Bartók's sixth quartet, and the radiant opening movement of Maurice Ravel's Quartet in F Major. At each turn, the Takács' faithfulness to these works' individuality is

underpinned by a voice, and virtuosity, all its own.


**August 20 • Hélène Grimaud, piano**  
Intuitionist: In all she plays, pianist Hélène Grimaud reveals a searching and singular voice. This week from the stage of New York City's Academy of Arts and Letters—a suitable setting for an artist whose earliest creative discoveries were often literary—she brings alive three companionable forms. Opening with "Fantasia on an Ostinato," John Corigliano's hypnotic homage to Beethoven's Seventh Symphony, she continues with a pair of rhapsodies by Johannes Brahms and a trio of Sergey Rakhmaninov's Étude Tableaux. Ms. Grimaud fathoms each composer's distinct vision with uncompromising faith in her own.

**August 27 • Milan Turkovic, bassoon; David Shifrin, clarinet; Shai Wosner, piano**  
Trio Bel Canto: Acclaimed bassoonist Milan Turkovic doesn't think about the keys on his instrument when he performs—he listens instead for its natural voice. That way "it's like singing," he says, "because the human voice is the most natural instrument we have." This week Mr. Turkovic is joined by two celebrated friends who share the same vision: clarinetist David Shifrin and pianist Shai Wosner. In addition to a heart-on-sleeve trio by Beethoven, the performers will play another work that fits their lyrical approach just as beautifully—Mikhail Glinka's Trio Pathétique in d minor. The Russian composer's enduring passion for Italian opera graces each phrase. Listen in for some exquisite instrumental bel canto.

## PROFILE *From p. 17*

sing about life. Therefore, it's fun, as a DJ, to be part of the movement to cherish and celebrate all those diverse musical traditions as well as support artists who are expanding into exciting modern sonic territory. The result? On the *World Beat Show*, you are going to hear Daara J combine Senegalese Wolof lyrics and vocal traditions with hip-hop beats; Phillipines villagers singing as they wash laundry in a stream; Rachid Taha's rock-rai-arabic-euroclub blend; Gnawa trance musicians; One Giant Leap's computer-tracked synthesis of musical contributions from artists all over the world; and traditional Malagasy tunes. I also try to air some of the non-mainstream-culturally-based music from our own country: Tejano, Zydeco, Blackfoot, Paiute. (I would play more blues and bluegrass, but these genres are covered during other JPR shows.)

A final thought: where else are we going to hear the music of Sudan, Somalia, Zimbabwe—not just the devastating news stories? Where else can we explore the links between music and religion, music and culture, music and the movement of people, music and changing technology? No place else, but a public radio station. Thanks, JPR.

And, thanks, O Listeners, for being on the other end of the microphone. 

Jeannine (a Jefferson native) lives with her husband (Paul), daughter (Nathalie), dog, cats, chickens, fruit trees, and vegetables, at the feet of the Siskiyous.



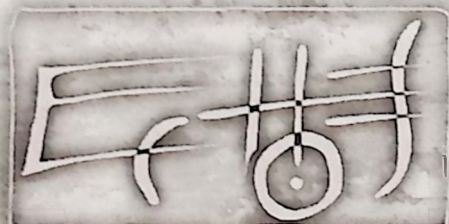
Keep informed!

# Jefferson Daily

Listen to the **Jefferson Daily**  
Regional news  
Commentaries  
In-depth interviews  
Feature stories

4:30pm Monday-Friday  
**CLASSICS & NEWS**

5:30pm Monday-Friday  
**Rhythm & News**



Grab a good book, a glass of wine, or just sink into your easy chair and join host John Diliberto for two hours of modern ambient soundscape. Echoes creates a soundscape of music that's soothing yet intriguing.

Jefferson Public Radio invites you to join us for an evening of *Echoes*. You have nothing to lose but stress!

WEEKNIGHTS • 8PM-10PM  
**Rhythm & News**

## PROGRAM GUIDE

# Rhythm & News Service

KSMF 89.1 FM  
ASHLAND  
CAVE JCT. 90.9 FM  
GRANTS PASS 97.7 FM

KSBA 88.5 FM  
COOS BAY  
PORT ORFORD 89.3 FM  
ROSEBURG 91.9 FM

KSKF 90.9 FM  
KLAMATH FALLS  
CALLAHAN/  
FORT JONES 89.1 FM

KNCA 89.7 FM  
BURNBY/REDDING

KNSQ 88.1 FM  
MT. SHASTA  
YREKA 89.3 FM

LISTEN ONLINE AT [www.ijpr.org](http://www.ijpr.org)

DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

### MONDAY-FRIDAY

5:00am-9:00am  
**Morning Edition**

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep. Plus local and regional news at 6:50.

### NORTHERN CALIFORNIA ONLY:

7:50am  
**California Report**

A daily survey of California news, following *Morning Edition*, produced by KQED, San Francisco.

9:00am-3:00pm  
**Open Air**

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news updates at a minute past each hour.

3:00pm-5:30pm  
**All Things Considered**

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

5:30pm-6:00pm  
**The Jefferson Daily**

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Jessica Robinson and the JPR news team.

6:00pm-8:00pm  
**The World Café**

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm  
**Echoes**

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am  
**Late Night Jazz with Bob Parlocha**

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on iJPR only.)

### SATURDAYS

6:00am-10:00am  
**Weekend Edition**

The latest national and international news from NPR.

10:00am-11:00am  
**Living on Earth**

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

11:00-Noon  
**Car Talk**

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own

brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm  
**E-Town**

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-chievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm  
**West Coast Live**

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm  
**AfroPop Worldwide**

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm  
**The World Beat Show**

Host Jeannine Rossa blends knowledge and love of world music for an entertaining, accessible and educational hour.

5:00pm-6:00pm  
**All Things Considered**

The latest national and international news from NPR.

6:00pm-8:00pm  
**American Rhythm**

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm  
**The Grateful Dead Hour**

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm  
**The Retro Lounge**

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it déjà vu? Or what?

10:00pm-2:00am  
**The Blues Show**

Four hours of Blues from the JPR library hosted by Paul Howell and Derral Campbell.

### SUNDAYS

6:00am-9:00am  
**Weekend Edition**

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am  
**Marian McPartland's Piano Jazz**

Marian McPartland chats and performs with some of jazz's greats.



10:00am-2:00pm

### Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm-3:00pm

### Rollin' the Blues

Derral Campbell presents an hour of contemporary and traditional blues.

3:00pm-4:00pm

### Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

### New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm-6:00pm

### All Things Considered

The latest national and international news from NPR.

6:00pm-9:00pm

### The Folk Show

Keri Green and Cindy DeGroft bring you the best in contemporary folk music.

9:00pm-10:00pm

### The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm-11:00pm

### Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am

### Late Night Jazz with Bob Parlocha

## HIGHLIGHTS

### Marian McPartland's Piano Jazz

#### August 6 • Burt Bacharach

Composer, arranger, and conductor Burt Bacharach is a true legend of American popular music. With such landmark tunes as "Alfie," "The Look of Love," and "What The World Needs Now is Love," Bacharach has charmed and beguiled audiences across the musical spectrum. He sits down with McPartland for an hour of freewheeling music-making and conversation.

#### August 13 • Tony Bennett

Tony Bennett is one of the great American singers, known throughout the world for his mellow tenor voice and swinging bel canto style. This year, as he celebrates his 80th birthday, Bennett has been named

Jazz Master by the National Endowment for the Arts. Tony talks about his love of painting, his favorite songwriters, and the significance of the American popular song. He and McPartland perform "Wrap Your Troubles in Dreams," "All of Me," and other great standards.

#### August 20 • Chick Corea

Pianist and composer Chick Corea is one of the most creative and inventive musicians in the jazz world today, and the newest inductee into that select group of musicians — the NEA Jazz Masters. On this 1987 program recorded at Corea's California studio the two introduce an electronic element into Piano Jazz with a duet of "Crystal Silence," as McPartland plays the Fender Rhodes and Corea plays the KX5.

#### August 27 • Jimmy Heath

Saxophonist, composer, and NEA Jazz Master Jimmy Heath is the middle brother of the illustrious jazz family, the Heath Brothers. A bebop player and big band leader, Heath also performed with the likes of Miles, Dizzy, and Coltrane. In 2001, he joined McPartland and bassist Rufus Reid for an hour of unforgettable talk and music including "You've Changed" and Jimmy's most famous tune, "Gingerbread Boy."

### The Thistle & Shamrock

#### August 6 • Stage and Screen

This week we explore a variety of music from theatrical productions, including excerpts from *Ragás*. This highly acclaimed music and dance show has toured internationally from its home in Ireland's westerly Aran Islands, where Irish traditional arts still thrive.

#### August 13 • Road of Tears

From ballad broadsheet to music hall, songs have served to document the immigrant experience. This week, hear how this tradition has continued in the music of Battlefield Band, Mick Moloney, and Mary Black.

#### August 20 • Percussion Excursion

From the music of Capercaille, Old Blind Dogs, and John Whelan, we delve behind lead instruments and voices this week to explore the growing number of percussion styles now being used in Celtic-influenced music.

#### August 27 • New Voices

Hear some of Celtic music's new singing talent before everyone else! We'll enjoy music of a number of rising artists from Ireland and beyond, including singer-songwriter Fraser Anderson.

### New Dimensions

**August 6 •** When Peace Finds Its Own Keepers with Sharon Mehdi

**August 13 •** Rethinking Our Love Affair With Technology with Bob Seidensticker

**August 20 •** The Wild and Timeless Poet with Thomas Rain Crowe

**August 27 •** Obvious Healing with Larry Dossey, M.D.



Chick Corea (left) and Burt Bacharach (right) appear as guests during *Marian McPartland's Piano Jazz*.



Burt Bacharach

## A "Heart Healthy" recipe from



## Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.  
[www.zorbapaster.org](http://www.zorbapaster.org)

## PECAN ENCRUSTED TROUT

(Makes 4 servings)

1/2 Cup Pecans, finely chopped  
1/2 Tbs Sesame seeds  
4 Trout fillets, boneless  
2 tsp Butter  
1 Garlic clove, minced  
Salt and pepper to taste

Preheat oven to 350 degrees.

Finely chop the pecans. Transfer to a small bowl. Mix in sesame seeds. Place the trout fillets on a baking sheet. Season the trout with salt and pepper. In a small saucepan, over low heat, stir butter and garlic until the butter melts. Brush the garlic butter over the trout fillets. Then sprinkle with the nut mixture. Chill, uncovered for 20 minutes. Bake trout for about 20 minutes.

### Nutrition Facts

Amount Per Serving  
Calories 227.70  
Calories From Fat (62%) 142.24  
Calories From Protein (33%) 75.74  
Calories From Carbs (4%) 9.72  
Total Fat 16.55g 25%  
Saturated Fat 3.36g 17%  
Monounsaturated Fat 7.48g  
Polyunsaturated Fat 4.69g  
Trans Fatty Acids 0.00g  
Cholesterol 51.70mg 17%  
Sodium 66.92mg 3%  
Potassium 421.00mg 12%  
Carbohydrates 2.40g 1%  
Dietary Fiber 1.46g 6%



PROGRAM GUIDE

# News & Information Service

**KSJK AM 1230**  
TALENT

**KAGI AM 930**  
GRANTS PASS

**KTBR AM 950**  
ROSEBURG

**KRVM AM 1280**  
EUGENE

**KSYC AM 1490**  
YREKA

**KNJC AM 620**  
MT. SHASTA

**KPMO AM 1300**  
MENDOCINO

**KNHM 91.5 FM**  
BAYSIDE

LISTEN ONLINE AT [www.kjpr.org](http://www.kjpr.org)

DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

## MONDAY-FRIDAY

5:00am-7:00am  
**BBC World Service**

News and features from the British Broadcasting Service.

7:00am-8:00am  
**The Diane Rehm Show**

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am  
**The Jefferson Exchange**

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.  
**Here & Now**

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00am-1:00pm  
**Talk of the Nation**

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm  
**To The Point**

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm  
**The World**

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm  
**Fresh Air with Terry Gross**

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

**KTBR/KRVM LANE & DOUGLAS CO. ONLY:**

3:00pm-4:00pm  
**News & Notes**

A news program, which highlights social, political and cultural issues, hosted by Emmy Award-winning journalist Ed Gordon.

4:00pm-5:00pm  
**Open Source (Monday-Thursday)**

A program fused to the Internet reflecting the sound and sensibility of the Web. The show, hosted by Christopher Lydon, is dedicated to sorting, sifting, and decoding the digital universe.

**Tech Nation (Friday)**

A program focusing on the impact of technology in our lives presenting interviews with people from every aspect of life hosted by Moira Gunn.

5:00pm-6:00pm  
**On Point**

Host Tom Ashbrook combines his journalistic instincts with a listener's openness and curiosity - focusing on the relevant topics and deconstructing issues along with the audience.

6:00pm-7:00pm  
**Fresh Air with Terry Gross**

Repeat of 3pm broadcast.

**KTBR/KRVM LANE & DOUGLAS CO. ONLY:**

6:00pm-7:00pm  
**News & Notes**

Repeat of 3pm broadcast.

7:00pm-8:00pm  
**As It Happens**

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm  
**The Jefferson Exchange**

Repeat of 8am broadcast.

10:00pm-8:00am  
**BBC World Service**

## SATURDAYS

5:00am-8:00am  
**BBC World Service**

8:00am-9:00am  
**Marketplace Money**

Kai Ryssdal hosts an hour-long program which addresses issues of personal finance in terms everyone can understand.

9:00am-10:00am  
**Studio 360**

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm  
**West Coast Live**

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm  
**Whad'Ya Know with Michael Feldman**

*Whad'Ya Know* is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm  
**This American Life**

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm  
**A Prairie Home Companion with Garrison Keillor**

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm  
**Selected Shorts**

A program that matches Oscar and Tony Award-winning actors with short stories written by acclaimed contemporary and classic authors.

6:00pm-7:00pm  
**Fresh Air Weekend**

7:00pm-8:00pm  
**New Dimensions**

8:00pm-8:00am  
**BBC World Service**

## SUNDAYS

5:00am-8:00am  
**BBC World Service**

8:00am-10:00am  
**To the Best of Our Knowledge**

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm  
**On The Media**

A program that decodes what is heard, read, and viewed in the media every day.

11:00am-12:00pm  
**Marketplace Money**

Repeat of Saturday's broadcast.

12:00pm-2:00pm  
**A Prairie Home Companion**

Repeat of Saturday's broadcast.

2:00pm-3:00pm  
**This American Life**

Repeat of Saturday's broadcast.

3:00pm-4:00pm  
**Studio 360**

Repeat of Saturday's broadcast.

**KTBR/KRVM LANE & DOUGLAS CO. ONLY:**

3:00pm-4:00pm  
**Le Show**

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm  
**Zorba Paster on Your Health**

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.



5:00pm-6:00pm  
**Documentary Hour**

Selected documentary episodes and series from a diverse range of producers.

6:00pm-7:00pm  
**People's Pharmacy**

7:00pm-8:00pm  
**The Parent's Journal**

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-8:00am  
**BBC World Service**



## A Prairie Home Companion

With GARRISON KEILLOR

Garrison Keillor does it all, live,  
right in your radio. How did he  
get in there? Must be magic...

**Saturdays at 3pm  
Sundays at 12 noon**

**News & Information**

**TUNE IN**

**GRATEFUL  
DEAD HOUR**

**Saturdays 8pm on Rhythm & News**

## Program Producer Directory

### NATIONAL PUBLIC RADIO

635 Massachusetts Ave. NW  
Washington DC 20001

Audience Services:  
(202) 513-3232

Tapes and Transcripts:

Toll-free Number:  
877-NPR TEXT  
(877-677-8398)

[www.npr.org/](http://www.npr.org/)

### ALL THINGS CONSIDERED

1-877-677-8398  
[www.npr.org/programs/atc/](http://www.npr.org/programs/atc/)

### CAR TALK

1-888-CAR-TALK  
[cartalk.cars.com/](http://cartalk.cars.com/)

### DIANE REHM SHOW

Call-in line: 1-800-433-8850  
[drehm@wamu.org](mailto:drehm@wamu.org)  
[www.wamu.org/rehm.html](http://www.wamu.org/rehm.html)

### FRESH AIR

Tapes, transcripts 1-877-213-7374  
[freshair@whyy.org](mailto:freshair@whyy.org)  
[whyy.org/freshair/](http://whyy.org/freshair/)

### LIVING ON EARTH

1-800-218-9988  
[www.loe.org/](http://www.loe.org/)

### MARIAN McPARTLAND'S

PIANO JAZZ  
(803) 737-3412  
[pj@scetv.org](mailto:pj@scetv.org)  
[www.scern.org/pj/](http://www.scern.org/pj/)

### MORNING EDITION

Listener line: (202) 842-5044  
[www.npr.org/programs/morning](http://www.npr.org/programs/morning)

### NEWS AND NOTES

WITH ED GORDON  
[www.npr.org/programs/](http://www.npr.org/programs/newsnotes)  
[newsnotes](http://newsnotes)

### ON THE MEDIA

[onthemedia@wnyc.org](mailto:onthemedia@wnyc.org)  
[www.wnyc.org/onthemedia/](http://www.wnyc.org/onthemedia/)

### ON POINT

[onpoint@wbur.org](mailto:onpoint@wbur.org)  
[www.onpointradio.org](http://www.onpointradio.org)

### TALK OF THE NATION

[www.npr.org/programs/totn/](http://www.npr.org/programs/totn/)

### TALK OF THE NATION

SCIENCE FRIDAY  
[www.npr.org/programs/scifri/](http://www.npr.org/programs/scifri/)

### THISTLE & SHAMROCK

[www.npr.org/programs/thistle/](http://www.npr.org/programs/thistle/)

### WEEKEND EDITION SATURDAY

[www.npr.org/programs/wesat/](http://www.npr.org/programs/wesat/)

### WEEKEND EDITION SUNDAY

[www.npr.org/programs/wesun/](http://www.npr.org/programs/wesun/)

### PUBLIC RADIO INTERNATIONAL

100 North Sixth St., Suite 900A,  
Minneapolis MN 55403  
(612) 338-5000 · [www.pri.org/](http://www.pri.org/)

### AFROPOP WORLDWIDE

[afropop@aol.com](mailto:afropop@aol.com)  
[www.afropop.org/](http://www.afropop.org/)

### BBC WORLD SERVICE

[www.bbc.co.uk/home/](http://www.bbc.co.uk/home/today/index.shtml)  
[today/index.shtml](http://today/index.shtml)

### FROM THE TOP

[fttradio@aol.com](mailto:fttradio@aol.com)  
[www.fromthetop.net/](http://www.fromthetop.net/)

### ECHOES

(215) 458-1110  
[echoes@echoes.org](mailto:echoes@echoes.org)  
[www.echoes.org/](http://www.echoes.org/)  
Orders: 1-800-321-ECHO  
[echodisc.com](http://echodisc.com)

### STUDIO 360

[www.wnyc.org/new/Studio360/](http://www.wnyc.org/new/Studio360/)  
[studio360letters@hotmail.com](mailto:studio360letters@hotmail.com)

### THE WORLD

[webmaster@world.wgbh.org](mailto:webmaster@world.wgbh.org)  
[www.theworld.nl/](http://www.theworld.nl/)

### THIS AMERICAN LIFE

312-832-3380  
[radio@well.com](mailto:radio@well.com)  
[www.kcrw.org/c/tamlife/index.html](http://www.kcrw.org/c/tamlife/index.html)

### TO THE BEST OF OUR

KNOWLEDGE  
Orders 1-800-747-7444  
[fleming@vilas.uwex.edu](mailto:fleming@vilas.uwex.edu)  
[www.wpr.org/book/](http://www.wpr.org/book/)

### TO THE POINT

[www.moretothepoint.com](http://www.moretothepoint.com)

### WHAD'YA KNOW?

1-800-942-5669  
[whadyaknow@vilas.uwex.edu](mailto:whadyaknow@vilas.uwex.edu)  
[www.notmuch.com/](http://www.notmuch.com/)

### WORLD CAFE

WXPN (215) 898-6677  
[www.xpn.org/sections/](http://www.xpn.org/sections/world_cafe.html)  
[world\\_cafe.html](http://world_cafe.html)

### ZORBA PASTER ON YOUR

HEALTH  
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[www.wpr.org/zorba/](http://www.wpr.org/zorba/)  
[zorba.html](http://zorba.html)

### AMERICAN PUBLIC MEDIA

45 East Seventh Street  
Saint Paul, MN USA 55101  
(651) 290-1212  
(800) 228-7123  
[mail@americanpublicmedia.org](mailto:mail@americanpublicmedia.org)  
[americanpublicmedia.org/](http://americanpublicmedia.org/)

### AS IT HAPPENS

[www.radio.cbc.ca/programs/asith](http://www.radio.cbc.ca/programs/asithappens/)  
[appens/](http://appens/)  
[aih@toronto.cbc.ca](mailto:aih@toronto.cbc.ca)

### A PRAIRIE HOME COMPANION

[www.prairiehome.org](http://www.prairiehome.org)  
[phc@mpr.org](mailto:phc@mpr.org)

### MARKETPLACE MONEY

[www.marketplace.org](http://www.marketplace.org)  
[money@marketplace.org](mailto:money@marketplace.org)

### ST. PAUL SUNDAY

[www.saintpaulsunday.org](http://www.saintpaulsunday.org)  
[http://saintpaulsunday.publicradio](http://http://saintpaulsunday.publicradio.org/contact/)  
[.org/contact/](http://.org/contact/) for listener emails.

### WRITER'S ALMANAC

[www.writersalmanac.org](http://www.writersalmanac.org)  
[mail@mpr.org](mailto:mail@mpr.org)

### INDEPENDENT PRODUCERS

#### E-TOWN

P.O. Box 954  
Boulder, Colorado 80306-0954  
(303) 443-8696  
[info@etown.org](mailto:info@etown.org) · [www.etown.org](http://www.etown.org)

#### EARTH & SKY

P.O. Box 2203, Austin, TX 78768  
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[people@earthsky.com](mailto:people@earthsky.com)  
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# Art



## ROGUE VALLEY

### Theater

◆ The Oregon Shakespeare Festival presents a wide variety of shows this month: Shakespeare's *The Winter's Tale*, *The Merry Wives of Windsor*, and *King John*; also, Oscar Wilde's *The Importance of Being Ernest*; *Dr. Jekyll and Mr. Hyde*; William Inge's *Bus Stop*; *Intimate Apparel*; and *Cyrano de Bergerac*. Performances at 1:30 & 8 p.m., backstage tours at 10 am. Tues-Sun. OSF theaters are located on Pioneer Street, Ashland. (541) 482-4331. [www.osfashland.org](http://www.osfashland.org).

◆ The Camelot Theater presents *The Beard of Avon*, Aug. 9th-Sept. 10th. A bumpkin known as "Will Shakespeare" longs to be an artist and flees from his homebound wife and her incessant chores to Elizabethan London. This witty farce fashions the longstanding question over who penned the Bard's cannon into a merry look at the mortality of artists and the immortality of their legacy. \$17 general/ \$15 seniors and students. The Camelot Theater is at Talent Ave. & Main Street, Talent. (541) 535-5250

◆ The Oregon Cabaret Theater presents *Five Guys Named Moe* thru Sept. 3rd. Six dynamic guys sing, dance and tear the house down as they belt out the exuberant music of Louis Jordan. Songs, like "Is You Is Or Is You Ain't My Baby?," "Caldonia," "Don't Let The Sun Catch You Crying," "Early In The Morning," and "Ain't Nobody Here But Us Chickens" to spark this high-energy show into a fitting celebration for Oregon Cabaret Theatre's 20th Anniversary summer. Thurs-Mon at 8 pm, Sunday brunch matinees at 1 pm. Sun-Thurs: \$21/23; Fri-Sat: \$25/27. 1st and Hargadine Streets, Ashland. (541) 488-2902.

◆ Oregon Stage Works presents *Wild Guys*, thru August 21st. The hilarious play that won Best Play of 1992 in Canada follows four men straight out of the self-help movement and into the woods. There, they plunge into a "wildman" weekend to do some serious male bonding. Thurs-Sat. at 8 pm, Sundays at 2 pm. General \$17 /students \$10. Adults \$17, students \$10. OSW is located at 185 A Street in the A Street Marketplace, Ashland. (541) 482-2334 or [www.oregonstageworks.org](http://www.oregonstageworks.org).

◆ Summer Jo's Farm, Garden, and Restaurant and Southern Oregon Impact Theater present *You're A Good Man, Charlie Brown* on Aug. 6th, 13th, and 20th. A musical about child-like

characters in situations that adults will share. As Snoopy says, "What's wrong with making mealtime a joyous occasion?" Lunch at 12 pm and show for \$30 and dinner at 5 pm and show for \$40. Summer Jo's is located at 2315 Upper River Road Loop in Grants Pass. [summerjo.com](http://summerjo.com) or call (541) 476-6882.

### Music & Dance

◆ The Britt Festival presents *Exotic Tales* with Jon Nakamatsu on Aug. 4th; *The Four Seasons* with Sarah Chang and Margaret R. Evans, Organist on Aug. 5; Hilary Hahn on Aug. 11th; *Opera's Greatest Hits* on Aug. 12; Lynyrd Skynyrd at Lithia Motors Amphitheater, Jackson County Expo Park on Aug. 16; Music for the



New works by Yuji Hiratsuka open at Houston's Custom Framing & Fine Art, August 7th in Ashland.

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to [paulchristensen@earthlink.net](mailto:paulchristensen@earthlink.net)  
August 15 is the deadline for the October issue.

For more information about arts events, listen to JPR's Calendar of the Arts

Eyes with James Westwater, Photochoreography, Aug. 18th; a family concert with the Magic Circle Mime Co. on Aug. 19th; *Rhapsody in Red*, White & Blue with pianist James Chubet on Aug. 20th; Chris Botti on Aug. 21th; Gordon Lightfoot on Aug. 22nd; STYX on Aug. 24th; CAKE on Aug. 25th; k.d. lang on Aug. 27th; and Chicago on Aug. 29th. 8 pm unless noted otherwise. The Britt Festivals Gardens and Amphitheater are located at the intersection of Fir and First Streets, Jacksonville. (800) 882-7488, (541) 773-6077 or visit [www.brittfest.org](http://www.brittfest.org)

◆ Eden Valley Orchards presents *Thursday Night Jazz In The Gardens* thru August 17th. Visit the Voorhies Mansion at Eden Valley Orchards for an evening of local jazz musicians in the historic formal gardens of the Voorhies Mansion. 6-9 pm. At Eden Valley Orchards - Voorhies Mansion, 2310 Voorhies Road, Medford. [www.edenvalleyorchards.com](http://www.edenvalleyorchards.com)

◆ The Rogue Theater presents *The Greencards*, Aug. 8th 8 pm. At the Rogue Theatre, 143 SE H Street, Grants Pass. (541) 471-1316

◆ Mojo Rising presents *The Everybodyfields* on Aug. 11th. What separates this band from all others in their genre is the willingness they have to blur definitions. The group performs in many musical styles and woven into their songwriting: Americana, bluegrass, classic country. 140 Lithia Way, Ashland. 8 pm. [www.mojorisingstudio.com](http://www.mojorisingstudio.com)

### Exhibition

◆ The Schneider Museum of Art presents "Objects of Desire." Glass sculpture by William Morris and art by contemporary Northwest Coast Indian artists from British Columbia, Alaska, and the Queen Charlotte Islands. Features masks, woodcarvings, ceremonial drums, totem poles, shamanistic transformation pieces and color lithographs. At Southern Oregon University, Ashland. \$2 donation. (541) 552-6245

◆ AMBUS Contemporary Art presents Virginia Andrade's "Transition" thru August 5th. This show depicts the artist's journey into aging. The scratching, scraping, rubbing and scoring on the surface are the footsteps of time travel and the experience of living. Artist Reception on July 21st, 4-7 pm. 21 N. Bartlett Street, Medford. (541) 245-3800. [www.AmbusArt.com](http://www.AmbusArt.com)

◆ FireHouse Gallery presents "Basic Components," Aug. 30th-Sept. 30th. A two-person exhibit featuring encaustic painting and monoprints that explore the shapes encountered





Frank Philipps Gallery in Ashland presents "Terre Verte: New Landscapes of Laura Benedetti."

in daily life. FireHouse Gallery, Rogue Community College, 214 SW 4th Street, Grants Pass.

◆ The Living Gallery welcomes back plein-aire artist Henry Isaacs, presenting new works in oils and pastels thru August. Open daily. Located at 20 S. First Street, downtown Ashland. 482-9795. [www.thelivinggallery.com](http://www.thelivinggallery.com)

◆ Wiseman Gallery presents "Dreamscapes' Black" thru Aug. 31st. A show of black and white photographs shot using infrared film, creating surreal, dream-like images that the naked eye usually cannot see. Wiseman Gallery, Rogue Community College, 3345 Redwood Hwy, Grants Pass. (541)956-7339

◆ New works by Yuji Hiratsuka open at Houston's Custom Framing & Fine Art, Aug. 7th-Oct. 4th. Acclaimed for his fantastic figurative chine-colle etchings, Hiratsuka's imagery is East/West fusion at its most whimsical. Located at 270 E. Main Street, Ashland. (541) 482-1983

◆ Frank Philipps Gallery presents "Terre Verte: New Landscapes of Laura Benedetti". Paintings informed and inspired by the beauty of the Southern Oregon landscape. At 88 N. Main Street, Ashland. (541) 488-4177

## NORTH STATE

### Theater

◆ Riverfront Playhouse presents *Flowers for Algernon* thru August 12th. The Riverfront Playhouse is at 1620 East Cypress, Redding. (530) 225-4130

◆ BareStage Theatre presents *Six 10s @ Eight* on August 11-12 and August 25-26. 8 p.m. Six

ten-minute plays, submitted by playwrights from throughout the world, are selected and presented in BareStage's ongoing annual effort to support new writers. Six different plays are presented each weekend. \$10/general; \$8/students (with I.D.) and seniors. Tickets at Francisco's Mexican Restaurant, online at [www.barestage.com](http://www.barestage.com) or at the door. BareStage Theatre, 446 Antelope Blvd., Red Bluff. (530) 529-1241.

### Music

◆ Sengthong's presents Louisiana Red on Aug. 10th. Sengthong's Blue Sky Room, 5855 Dunsmuir Ave. Dunsmuir. (530) 235-4770

◆ Shasta Mountain Playhouse presents

*ShastaYama*, a Japanese Drumming Festival, on Aug. 5th at 7:30 pm. Grand Master Seiichi Tanaka and his group, the San Francisco Taiko Dojo, are the very special guest artists for Shasta Taiko's 2nd annual ShastaYama Taiko Festival. Tanaka is the central figure in the introduction and development of Taiko in America and has been recognized by both the U.S. and his native Japan for his cultural contribution. This performance will be a reunion between Grand Master Tanaka and Russel Baba and Jeanne Mercer, who began their Taiko training with Tanaka Sensei in 1972, then started Shasta Taiko in 1985. Tickets are \$20 adults, \$15 teens, and \$10 children and are available at Village Books and at Soul Connections in Mt. Shasta, Yreka Chamber of Commerce, Bogbeans Books & Music in Redding, and at the gate. In the spectacular outdoor venue of Shastice Park (Rockfellow & Adams Dr.) in Mt. Shasta, (530) 859-8686 or visit [www.shastataiko.net](http://www.shastataiko.net)

## UMPQUA

### Theater

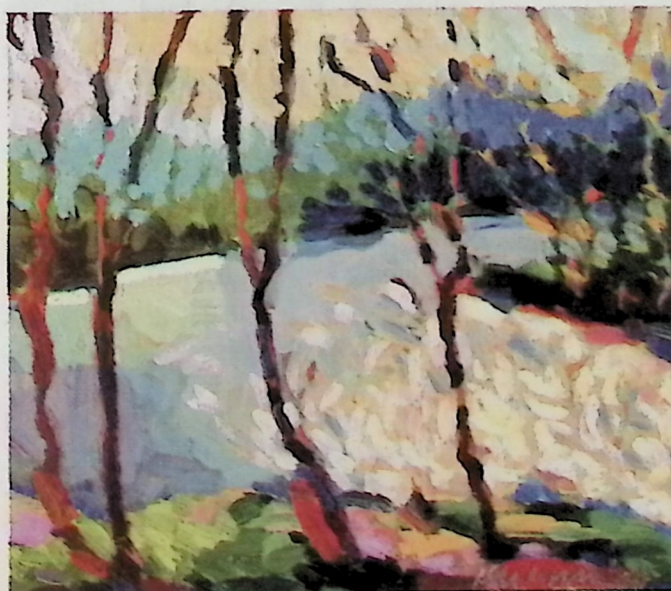
◆ Umpqua Community College Fine & Performing Arts presents the UCC Summer Musical, *Beauty & the Beast*, Aug 3rd-5th. 7:30 pm and Sunday at 2 pm. At the Betty Long Unruh Theatre, Umpqua Community College, 1624 W Harvard, Roseburg. (541) 673-2125

◆ Centerstage presents *Sweeney Todd*, thru Aug. 6th. Umpqua Community College, 7:30 pm, Sun 2 pm. \$9 general admission. Roseburg. (541) 440-4694

### Music

◆ Music on the Half Shell Summer Concert Series presents Big Bad Voodoo Daddy on Aug. 1st; Etta James on Aug. 15th; and Bill Evans and Soulgrass on Aug. 22nd. Buses run from the Downtown Parking Garage from 5:15-7 pm. Return trips will be made as necessary toward the end of the show. At the Nichols Bandshell in Stewart Park in Roseburg Stewart Park, 7 pm. (541) 677-1708, [www.halfshell.org](http://www.halfshell.org)

◆ Riverbend Live Concert Series presents Ska Cubano on Aug. 4th. Performing a mixture of Cuban and Caribbean CONTINUED ON PAGE 31



The Living Gallery welcomes back plein-aire artist Henry Isaacs, presenting new works in oils and pastels through August.



# The Jefferson Exchange

with Jeff Golden



A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. *The Jefferson Exchange* welcomes listener phone calls at 552-6782 in the Medford/Ashland area and at 1-800-838-3760 elsewhere. Join Jeff Golden and an array of fascinating guests on *The Jefferson Exchange* - weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County, AM930 in Josephine County, AM950 in Douglas County, AM1280 in Lane County, AM1490 in Yreka, AM620 in Mt. Shasta, AM1300 in Mendocino, and KNHM 91.5FM in Bayside/Eureka. For the guest schedule see our web site at [www.jeffexchange.org](http://www.jeffexchange.org).

[www.jeffexchange.org](http://www.jeffexchange.org)



## RECORDINGS

Lars and the Nurse



### MC5: A Very Brief History

**L:** Ah! Nurse, I see you are reading the new sign I have posted throughout the lounge! Read it loud, my friend!

**N:** Alright... ahem..." Truth and love are my law and worship. Form and conscience are my manifestation and guide. Nature and peace are my shelter and companion. Order is my attitude. Beauty and perfection are my attack!

**L:** Words to ponder, Nurse.

**N:** Lars, who wrote these things?

**L:** Old Pal, they're lyrics I lifted from 'Poison', a song by one of the greatest bands ever... MC5! From Detroit! MC, the Motor City!

**N:** Ohh, I get it. The Motor City Five. MC5!

**L:** That's accurate, chum o'me. MC5 sprang up in the '60s as a sharp counterpoint to the bands that espoused peace and love, etc. Serving as musical interpreters for the White Panther Party, MC5 were about revolution by whatever means necessary.

**N:** Up yours, The Man!

**L:** Exactly, comrade. However, MC5 paid for their stance a few times, notably when as the only band with the courage/insanity to show up to play at the Chicago riots of 1968. They had to run for their lives!

**N:** Power to the People! Feed the People!

**L:** Right on, Nurse my sister! Once MC5 played a free show in Berkeley and were chased by police to the middle of the San Francisco Bay Bridge on their departure. They were cited for performing without a permit!

**N:** Civilization preserved and social order restored, but not much fun.

**L:** T'was a rough road if you mixed rocking music and radical politics. The White Panther Party and its leader John Sinclair eventually faded in influence and the band

resumed, more or less, their own course.

**N:** Would you like it if I asked you about the five people in the band, Lars?

**L:** It would prove deucedly convenient, Nurse. The MC5 featured Rob Tyner, Lead Singer, Wayne Kramer, Guitar, Fred "Sonic" Smith, Guitar, Michael Davis, Bass and Dennis Thompson on Drums.

**N:** What did they sound like to make all that trouble?

**L:** The best description is "sonic fury". With a two lead guitar attack and youthful zeal, the MC5 made a joyous noise, infused with a revolutionary vision of a new society and world! And the MC5

were providing the theme: Big, loud music guaranteed to send squares running for the hills. It was a sound that came to be viewed in some quarters as "dangerous". It excited the kids and got 'em stirred up!

**N:** Kick out the jams, Mother...

**L:** Nursey, hush your mouth! MC5 recorded three albums, the first of which is *Kick out the Jams*. This one captures best the experience of seeing the band live. It's like a night back in the day. It was recorded 'live' at Detroit's Grande Ballroom on October 30-31, 1968 with MC5 in full glorious cry. This is high energy rock music of the day mixed with street sensibilities of funky Detroit. It demands review at maximum volume! Check out 'Motor City's Burning' for some Motor City blues style.

**N:** Lars, what's the next chapter of the MC5 saga?

**L:** Gosh, Nurse, funny you should ask! Well, the next album was *Back in the USA*, produced by Jon Landau. It's a confused effort combining good ol' rock and roll like Little Richard's 'Tutti Frutti' with songs echoing the White Panther days like 'The American Ruse'. Landau, it is said, embraced his own ideas regarding sound equalization of the album recording, and



the result is a thin, high register sound, as though heard through a little bitty radio.

**N:** Lars, do you need to rest? Don't your jaws ever get tired?

**L:** Hmph. Think of 'Back in the USA' as the MC5 sound channeled through traditional radio sensibilities, with songs averaging about two minutes each, though there weren't many top 40 bands doing songs about the draft like MC5's 'The Human Being Lawnmower'.

**N:** Here, drink this water, he who speaks endlessly. Is there... more?

**L:** Of course there is, Nursey! The MC5 made one more album, *High Time* which is notably freer sounding. Listen to the rocking interplay on 'Baby won't Ya' and to Rob Tyner's impassioned vocal accompaniment. The lyrics of 'High Time' are a revelation after the previous album. 'Future/Now' offers surprising parallels with our own modern world. Set to a smoking two lead track that drifts into a quiet void... a peaceful passage blossoming into a dirge for the future not yet beheld... for our time, perhaps. And... there's 'Poison'! From whence springs...

**N:** 'Our' new Manifesto! Invigorate the masses!

**L:** Oh, why not! Nurse, if ever there were a mere song that could rock and arouse thought, it is the aptly titled 'Over and Over'.

**N:** I always say that...

**L:** The MC5 were a band of long ago, it's true. However, it is imperative we of today value these examples of unbridled outcry if only to remember that such did once occur. Disco got dumped on the people, things got weird and needless to say, such doings put paid to the chances of MC5 surviving.

**N:** So... it that all there... is?

**L:** Nurse, it is sad to report that Rob Tyner and Fred 'Sonic' Smith have departed this world.

**N:** But not before leaving us with some excellent sounds indeed!

**L:** I am happy to report that the other members of MC5 are rejoined as DKT/MC5! They have a website: Davis-Kramer-Thompson.com, where one can determine where they next play!

**N:** Oooohhh! I just wish it was here!

**L:** Do not hold your breath, buddy...but isn't it cool...

**N:** There are a few troublemakers left...

**L:** Who might join us... as we warmly intone...

**L & N:** Up yours, The Man! And... Kick out the Jams, Mother\*&@%\$#!

# ARTSCENE *From p. 29*

music, this group has been described as "A dance explosion waiting to happen." Riverbend Park in Winston, free Friday Night Concerts, bring a blanket, please no dogs, 7-9 pm. At Winston Community Park, Thompson Street, Winston. (541) 679-9732.

## OREGON & REDWOOD COAST

### Music

◆ The Pistol River Concert Association presents Goh Kurosawa and Jaxon Williams on Aug. 19th. 8 pm. As a solo finger-style guitarist, Goh has performed in various genres including Flamenco, Classical, Jazz, Tango, North Indian, Free Improvisation, Latin, Afro-Beat and, most recently, Balkan Music. The underlying foundation of Goh's music however remains the musical reflections of his homeland, Japan. Jaxon Williams is a young guitarist from Ashland, Oregon and has been playing the classical guitar for ten years. 8 pm. \$15. At Pistol River Friendship Hall, Pistol River. (541) 247-2848

◆ Oregon Coast Music Festival presents The Joe Ross Trio on July 20th and Molly's Revenge on July 21st. 7:30 pm. \$12. Pacific Auditorium, Highway #101, Reedsport. (541) 271-2103.

◆ Fiddlers on the Beach offers open jams all day. Bring your instrument or just your ears and enjoy. At the School Building on Broadway, Winchester Bay. (541) 902-2336.

### Exhibition

◆ The Coos Art Museum presents the art of Sylvia Waters, thru September 23. Featured Artist for the 13th Annual Maritime Art Exhibit. "Sea Curtains" thru Sept. 23rd. A 3-dimensional fabric art exhibition of an underwater sea garden. And the Victor West Collection thru Sept. 23rd. Images from the historic maritime collection of photography. \$5 adults, \$2 seniors & students. Coos Art Museum is located at 235 Anderson, Coos Bay, or online at [www.coosart.org](http://www.coosart.org). (541) 267-3901

◆ The Humboldt Arts Council presents an exhibition to honor and celebrate the life and work of plein-air painter Ingrid Nickelsen, with a focus on works highlighting the landscape of Yosemite and "Morris Graves & Art of the Northwest." Artwork from the Humboldt Arts Council's Permanent Collection highlighting the works of Morris Graves and the artists of "The Northwest School." Thru Sept. 25th. Morris Graves Museum of Art 636 F St., Eureka. (707) 442-0278

## KLAMATH

### Theater

◆ The Linkville Players present five benefit performances of pianist "Slippery" Bill Eaton's *A Tribute To Liberace* thru Aug. 5th. This is a unique one-man show that pays homage to "Mr. Showmanship." 8 pm and 2 pm. \$20 (no discounts) and include a pre-show champagne and hors d'oeuvres reception before each performance. All proceeds benefit Linkville's new lighting system fund. On Aug. 19th, celebrate the end of the season with The Annual Klammie Awards. The evening includes a complimentary pre-show champagne reception with musical highlights from previous productions. \$5. The Linkville Playhouse, 201 Main Street, Klamath Falls. (541) 884-6782.

### Music

◆ The Ross Ragland Theater presents The Lake Ewauna Music Festival thru Aug. 9th. The Festival at Veterans Park features Jason Johnston. At Veterans Park, Klamath Falls.

◆ Cascade Auto Group presents Concerts on the Green, sponsored by the Ross Ragland Theater and the Running Y Ranch Resort. On August 4th the R&B sounds of Soul'd Out and the regionally acclaimed Bond Brothers will entertain in one of Southern Oregon's most beautiful outdoor settings at the Running Y Ranch Resort in Klamath Falls. [www.rrtheater.org](http://www.rrtheater.org).



The Oregon Cabaret Theater in Ashland presents *Five Guys Named Moe* through September 3rd.





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*Rhythm & News*

# AS IT WAS

## The Spanish American War

By Alice Mullaly

The noise was tremendous! More than 5,000 people cheered, train whistles blew, and Medford's band played from the depot veranda. Why, somebody even shot the old town cannon to welcome the troops home from the Spanish American War.

It was August 9, 1899 and the men of the Second Oregon Volunteers had returned from a year of guerrilla warfare in the Philippines. At the state line a "Welcome Home" banner stretched over the tracks and the governor of Oregon climbed aboard the first of the three trains. When the troops reached Ashland, Oregon, the reception was overwhelming.

After the obligatory speeches, the soldiers were ushered into a packinghouse near the train station. There the women of the local post of the Grand Army of the Republic served a huge meal.

As the veterans returned to their trains, they were each given a basket of fruit supplied by local families. Since the troop trains were about two hours apart, the crowd, larger than the entire population of Ashland, repeated its welcome twice more that day.

Veterans have returned to Southern Oregon from other wars, and are doing so even as we speak. But there may have never been a reception quite like the one that greeted these soldiers in 1899.

Source: *Ashland Semi-Weekly Tidings*,  
August 3, 7, 10, 1899

## The Port of Grants Pass

By Alice Mullaly

For those who have rafted the wild and scenic portion of the lower Rogue River in Southwestern Oregon, the notion that it could be made navigable to large boats is difficult to imagine. But just such a notion was proposed by two erstwhile entrepreneurs in July 1894.

Setting out from their ranch on the lower Rogue River, H.B. Moore and A. Aubrey of Curry County, were reported in the Grants Pass Courier as having brought

a 24-foot long boat 80 miles up the river in 40 hours. At least ten miles of the journey required them to haul their boat through the rapids by walking along the bank, pulling the boat with long ropes. To get around the six waterfalls they encountered, they carried the boat on their shoulders.

Arriving in Grants Pass, they announced that the stream could be made navigable for small boats at a very small expense, and that the government could, by blasting and locks, make Grants Pass a port for good-sized river steamers.

After the two men set off down the river with 700 pounds of provisions, no further word about the project was ever heard and the Rogue remained wild. Apparently then, as now, smart folks can tell a scam when they hear one.

Source: *Ashland Tidings*, July 23, 1894;  
reprint from *Grants Pass Courier*

## Thrall to Pokegama

By Alice Mullaly

For young Marie Abbott, the 50-mile trip from her home in Thrall, a few miles south of Hornbrook, California, across the mountains to Klamath Falls, Oregon, in 1905 was quite an adventure.

Thrall, with a population of only 12, was the jumping-off point from the Southern Pacific mainline of the 24-mile-long Klamath Lake Railroad. Marie and a handful of passengers took their places in the red plush seats of the railroad's sole passenger-baggage car.

Powered by a small, wood-burning locomotive, the little train followed the Klamath River up a lovely valley, climbed a steep grade with views of Pilot Rock, and crossed the Oregon border. Here the terrain leveled out into virgin pine forests leading to the railhead at the small logging town of Pokegama. Marie spent part of the cold night in a cabin and at 3:00 AM boarded a six-horse stagecoach that bounced its way northward. The stage, averaging four miles an hour, changed horses at the Keno way station, and arrived at Klamath Falls shortly after 9:00 that morning.

Today neither Marie nor anyone else




could make this trip. The Klamath Lake Railroad, Pokegama, and with it, the stage to Keno, have long since disappeared.

Source: "Railroad Life Recalled" by Marie Abbott Beebe, *Medford Mail Tribune*, May 2, 1965.

Donald B. Robertson, *Encyclopedia of Western Railroad History*, Vol. IV, California (Caxton Printers, Caldwell, Idaho), p. 134.

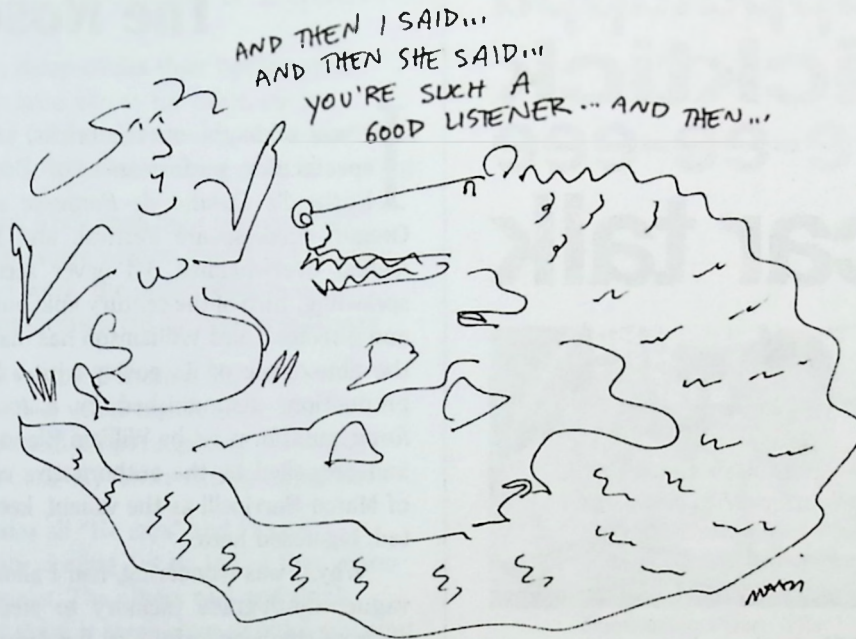
Jefferson Public Radio and the Southern Oregon Historical Society have re-launched the popular *As It Was* radio series with Craig Stillwell as the new chief writer and script coordinator. Dr. Stillwell has a Ph. D. in History from the University of Notre Dame and is currently an instructor in the Colloquium Program at Southern Oregon University. His team of writers includes published authors, university students, and staff members of other historical societies in Southern Oregon and Northern California. JPR began airing episodes of *As It Was II* on March 1st, 2005. The series airs Monday through Friday on JPR's *Classics & News Service* at 9:30am and 1:00pm. It also airs during *The Jefferson Daily* - 4:30pm on *Classics & News* and 5:30pm on *Rhythm & News*.

*As It Was II* is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. To share stories or learn more about the series visit [www.asitwas.org](http://www.asitwas.org). 



# LITTLE VICTORIES

Mari Gayatri Stein



We are all on the verge of being eaten.

*This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.*

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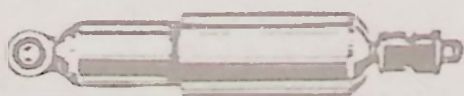
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**FROM NATIONAL PUBLIC RADIO**



## THEATER AND THE ARTS

*Molly Tinsley*

### The Nose and the Moes

**I**t was midnight on the bricks, after a spectacular performance of Edmund Rostand's *Cyrano de Bergerac* at the Oregon Shakespeare Festival, and I was feeling overwhelmed. I'd never seen the sprawling, turn-of-the-century epic onstage, and director Laird Williamson has matched the abundance of its poetry with a lavish production, distinguished by a *tour de force*, multi-form set by William Bloodgood, and propelled by the authoritative energy of Marco Barricelli as the valiant, keen-witted, big-nosed hero.

Why, I was wondering, had I allowed a vague, ninth-grade memory to steer me clear of this wonderful play for decades? I was struck by how relevant its hero remains: Cyrano scorns politics, detests mediocrity and hypocrisy, speaks truth to power, and puts his own life on the line for his principles. My husband interrupted my thoughts: "I wouldn't mind having a feathered hat like Cyrano's," he said.

Since that night a number of male friends have confessed similar gut-level identifications with Rostand's creation. Defined by an array of phallic symbols—an oversized nose, an invincible sword, a talented pen, and an enduring, elegant white plume—this "synthesis of steel and style," might and right, this strong but unsilent type, seems to resonate with the buried dreams of men.

In fact driving Cyrano's story are his own buried feelings for his cousin Roxane (Robin Goodrin Nordli) pressing for revelation. Convinced she could never return his love because he is ugly, Cyrano decides to sublimate his passion by writing romantic scripts for the verbally challenged but good-looking Christian (Rex Young). Then one night as he coaches Christian beneath Roxane's balcony, Cyrano is moved to woo her directly, spilling "mad armfuls" of adoring words. "My heart is open wide," he confesses, "my true heart truly speaking." The flood of his passion leaves Barricelli clinging to a pillar, the epitome of both vulner-

able yearning and gratified release.

*Cyrano* also acts out a fantasy of universal appeal: the triumph of the homely man over the handsome one. At first the victory is tentative, highly conditional—the prized kiss and the bride go to Christian, after all. But before Christian's marriage to Roxane can be consummated, the machinating de Guiche has both him and Cyrano sent off to war. Cyrano launches a smothering campaign of love letters, in Christian's name, which awakens Roxane's spirit to the insignificance of physical appearances. In fact it moves her to risk a trip to the front, where Christian acknowledges his defeat: it seems Cyrano's eloquent indoctrination has rendered her unable to love Christian for what he is, "comely and dumb."

Then there's the male code of honor. When Christian concedes Roxane to Cyrano, he also resolves to die in his place. But when Christian's mortal injury occurs, Cyrano in turn decides to keep his own love and his letter-writing to himself rather than destroy Roxane's false memory of an eloquent husband. Meanwhile to the expiring Christian, Cyrano whispers that he has informed Roxane of the trick they've pulled off, and that she has reaffirmed her love for Christian in spite of all.

Well, I can understand why this play might not have grabbed me as a girl. I was probably dreaming of something more in my future than to be adored and juggled by men. And the something probably wasn't showing up on a battlefield with a gourmet picnic, perfectly groomed and cheerily unaffected by the "corpses and casualties." Today I can admire Nordli's truly *precieuse* Roxane, as clinging to a luminous serenity, Nordli keeps her from spinning off into parody. And I can thank this OSF production for showing me what I've missed all these years.

For a more contemporary perspective on men with *love issues* change your dial to the Oregon Cabaret Theatre, where five



guys in the know named Moe coach a morose sixth, NoMax, through the throes of commitment, dosing him with sympathy and clues from the rhythm-and-bluesy songbook of Louis Jordan. Notice how the blues expose the underbelly of romance by comparing the gritty comedy of numbers like "Messy Bessy" or "Pettin' and Pokin'" to the lyrical outpourings of Cyrano.

The inspired set by Craig Hudson and Michael Halderman consists of a gigantic old console radio, beside which sits NoMax (D. William Hughes), garbed in funereal black, listening to its normal-sized clone. He's been dumped by his girl Lorraine, and he's "got nothing but the booze." Suddenly the big radio opens with an explosion of vibrant color, exuberant music, and charismatic talent. Say hello to jumpin' jive, with the accent on *jumpin'*. DeRon Lamar Williams, for starters, whose stage name, Eat Moe, defines his physique, nails the splits in mid-air and lands like a feather. From that point on, admire the dazzling choreography of Jim Giancarlo and Christopher George Patterson (also known as No Moe) and feel the energy level rise off the charts!

Spinning finely textured harmonies with their voices, the five Moes and NoMax blend their distinctive stage personalities as well. The lanky, sophisticated Four-Eyed Moe (Dante Maurice Sterling) counterbalances Kwame Michael Remy's Little Moe, all falsetto sass and attitude. Down-to-earth Eat Moe keeps a practical eye out for food while mischief bursts from the spritely No Moe, sometimes in the form of awesome, world-class tap-dancing. Meanwhile NoMax plays the endearing straight man with real heart. Anchoring it all is the intense baritone presence of Ekello Harris' Big Moe. The incarnation of cool, he's the one who literally captivates the audience. When we're a little tentative with our choruses and clapping, he grins and assures us, "I'll work with ya," which he does, revving us up to the craziness of circumnavigating the theatre in a conga line. ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

# POETRY

Vern Rutsala

## The Moment's Equation

The damp circles their bottles print  
link arms across the table, circle  
after faint circle, mysterious as magicians'  
silver rings. But nothing pulls these rings

apart. They keep their own intimate  
score, some written record of the hour  
after work, the dusty revelations  
of exhaustion cut by beer, resentment

and release fluttering like flies  
with wet wings trying to fly. It's  
the usual script of getting even with  
the boss—my father sitting there, his

stories all "He says" and "I says,"  
finally coming out on top of that yahoo  
foreman. The others nod and drink.  
But there is some cross-grained meaning

I reach for in the linked rings and the pattern  
of cigarette butts in the ashtray.  
It's a meaning like the wavy sweat stains  
on hat bands and the worn spots on work pants,

it's in what is truly said by the burnished  
silver corners of black lunch pails. Something  
rubs and speaks there the way it speaks  
in those hammer handles rubbed smooth

as glass and the business ends of shovels  
brilliant as polished chrome.  
These meanings stir below alibi and excuse,  
written in codes lost below layers

of macadam spread steaming in summer heat,  
pounded senseless again and again  
by truck tires. My father tells his  
stories, forcing words to win back

what was lost. His friends nod, squint,  
and tell their stories too, slowly now  
in this soothing gloom, air dark as ale.  
They get even the only way they can,

linking their rings' zeros in this casual  
parliament that endorses their days  
and notarizes the moment's equation  
with each round formally bought in turn,

smoke and beer-buzz thickening until every  
boss who ever lived finally owns up that he's  
a candyass sonofabitch and, finally redeemed, they  
may now steer their own dark macadam home.

This month's selection is the title poem of Vern Rutsala's National Book Award Finalist collection, which also won the 2003 Richard Snyder Publication Prize. *The Moment's Equation*, published by The Ashland Poetry Press (Ashland, Ohio), is Rutsala's eleventh collection of poetry. Titles of some of his other books are *Walking Home from the Icehouse*, *Backtracking*, *Selected Poems*, *Little-Known Sports*, and *A Handbook for Writers: New and Selected Prose Poems*. Among his other awards are a Guggenheim Fellowship, two NEA grants, the Juniper Prize, an Oregon Book Award, a Pushcart Prize, and a Masters Fellowship from the Oregon Arts Commission. Now retired, Vern Rutsala taught many years at Lewis & Clark College. He lives in Portland.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,  
*Jefferson Monthly* poetry editors  
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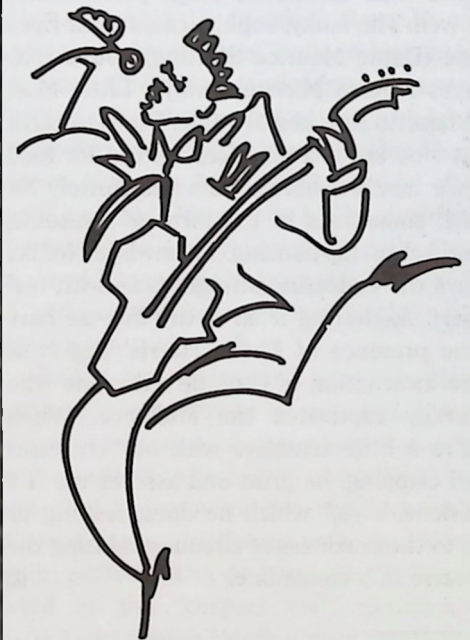
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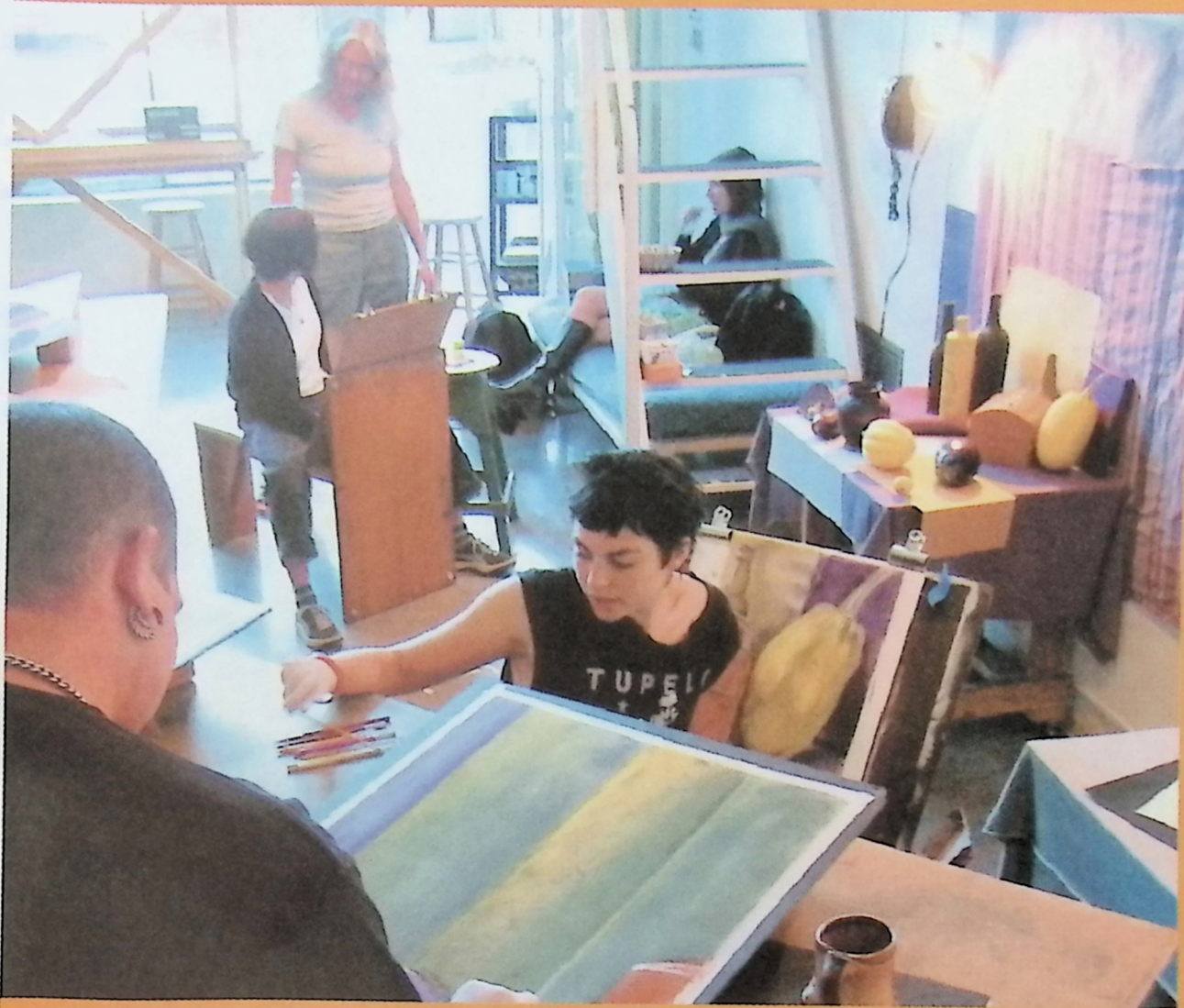
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Natalie MacMaster



Canadian Brass



3 Redneck Tenors



The Lettermen

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	6	Yellowjackets
October 06	19	Ragland Classical Series: Quartet San Francisco
	25	Natalie MacMaster
November 06	11	The McManus Comedies
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	18	Eugene Ballet's Nutcracker Matinee
	18	Eugene Ballet's Nutcracker
December 06	1	Sonos Handbell Choir
	9	Esquire Jazz Orchestra
	14, 15, 16,	Community Production of A Wonderful Life
	17	matinee
January 07	12	The Coats
	16	In The Mood
	27	Ragland Classical Series: Jerry Taylor Organist
	30	New Shanghai Circus
February 07	1	The Great Kaplan
	5	Canadian Brass
	9	3 Redneck Tenors
	16	The Lettermen
	28	Buckets and Tap Shoes
March 07	9	Ragland Classical Series: Paul Galbraith, Guitarist
	17	Craicmore
	17	Craicmore w/Pre-Show Irish Dinner
	28	Urban Cowboy: The Musical
April 07	4	Harlem Gospel Choir
	20	Legends of Rock
May 07	tbd	Ragland Classical Series: High School Honors Recital
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